STAR TREK!

#110

STAR TREK VII — A SEQUEL?
MAJEL BARRETT RODDENBERRY
DIALOGS ABOUT DEEP SPACE NINE — AND MORE!

WALTER KOENIG
ON ACTING, COMICS AND COLLECTING

STAR TREK & NEXT GENERATION SCRIPTERS
WEINSTEIN & FRIEDMAN

DAVID ANTHONY KRAFT'S

COMICS INTERVIEW

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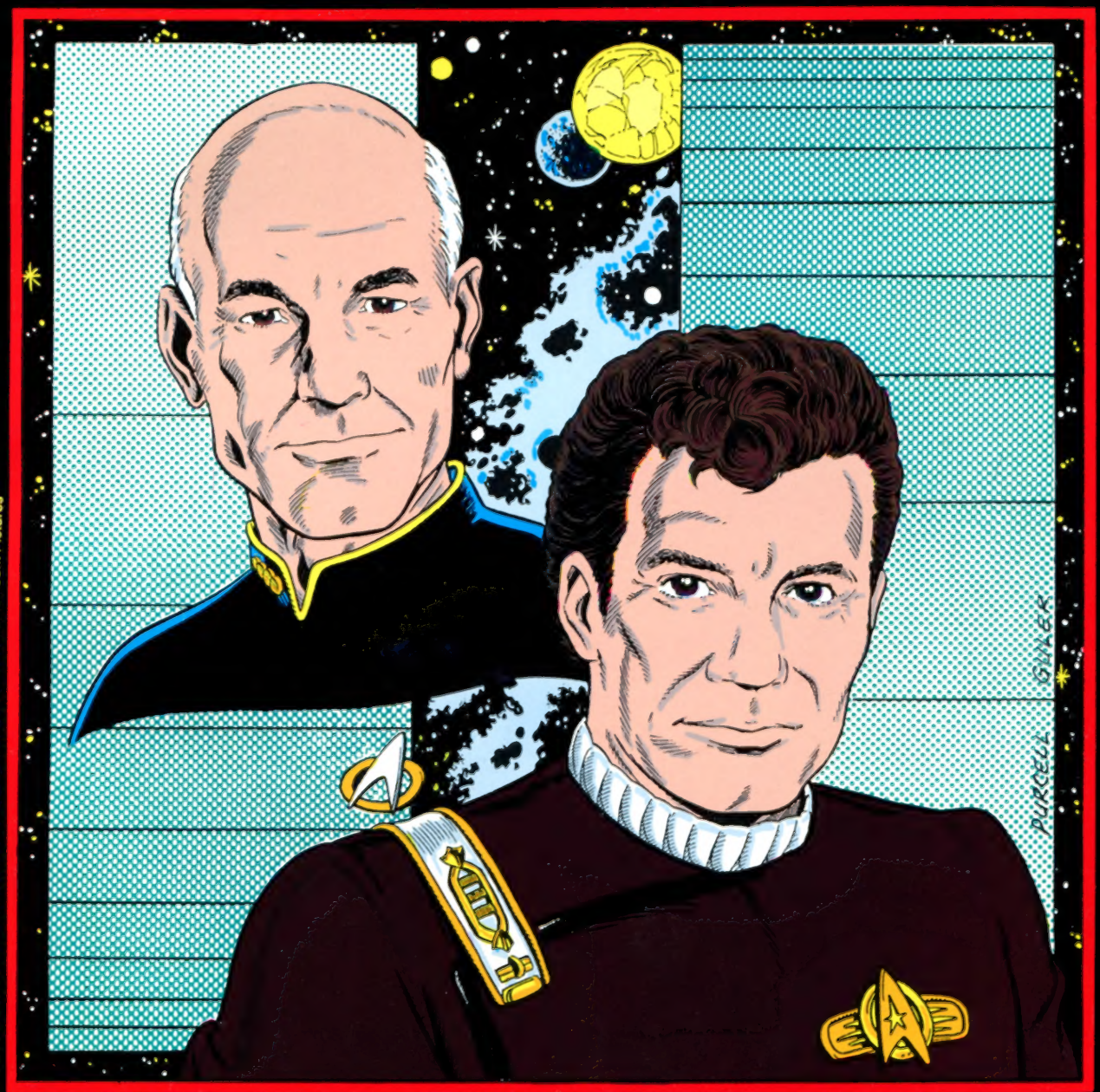

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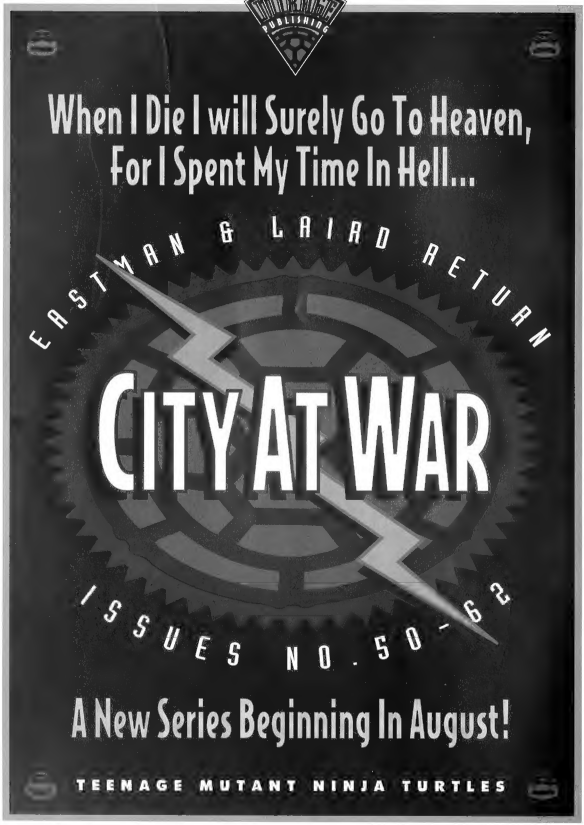
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UP FRONT

"BEAM ME UP, SCOTTY — THERE'S NO INTELLIGENT LIFE DOWN HERE"

Sometimes the entire field of human endeavor, most of what I see people doing, seems so pointless, so predictable, so useless, that I've become ever more Time aware.

What are we spending our time on — and why? We have a finite span here, and we have to deal with all these other deluded and misguided beings Just Like Us who also only have a brief span here. As so many do, we can decry what we see about us — people, places or even whole races — and identify *that* as the problem.

But people are the same wherever you go, to paraphrase a **McCartney** song, and I'm certain it's no different anywhere else! Which is, I suppose, not a comforting thought. Language, clothing, cultural patterns may vary — but within them, it's exactly the same.

I guess what I'm trying to say is, to paraphrase **John Lennon,** it's all a matter of seeing things that way. And if there's a single message that sticks with me from STAR TREK, that's the one.

— DAVID

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"I started writing semi-seriously in junior high

WELL... I GUESS WE SHOULD BE HEADING BACK TO THE ENTERPRISE.
BUT I MUST SAY, A SPACE-STATION SHOPPING EXPEDITION WITH YOU WAS CERTAINLY A HELPFUL DISTRACTION, UHURA.
OH--? AND JUST WHAT DO YOU MEAN BY THAT?
YOU'VE GOT AN UNERRING EYE FOR THE MOST UNIQUE ITEMS IN EVERY SHOPPING ARCADE WE'VE EVER VISITED.

As the beginning of this interview notes, I have known Howard Weinstein for more than 15 years — so when DAK told me about this STAR TREK issue of COMICS INTERVIEW, Howard immediately came to mind. Howard is, in addition to a writer of TV, novels and comics, a terrific stage personality and a fair singer and guitarist — as those who have seen him in his many convention appearances can attest.

PATRICK DANIEL O'NEILL: *Why don't we start with something really basic: Give us some background on you. Where are you from?*

HOWARD WEINSTEIN: You know my background.

PAT: *I know your background, but the readers don't.*

HOWARD: It all began at a 5,000-watt radio station. *(Laughter.)* No, that's Ted Baxter, sorry. Well, what do you want to know?

PAT: *Where are from originally?*

HOWARD: Long Island. I was a child of suburbia.

PAT: *And where did you go to college?*

HOWARD: University of Connecticut.

PAT: *What was your major?*

HOWARD: Communications.

PAT: *Oh, you, too!*

HOWARD: Yep, another useless degree. *(Laughter.)*

PAT: *Hey, I know somebody who majored in philosophy.*

HOWARD: Even more useless.

PAT: *That's right. When did you first start writing?*

HOWARD: I started writing semi-seriously in junior high school. That was when I decided I liked writing and realized I had an aptitude for it. And, being a lazy person, I tend to do things I already have an aptitude for rather than learning new things. *(Laughter.)* That's a nice sound bite for you.

PAT: *Yeah, that's good, I like that one.*

HOWARD: I'm practicing to be **Pat Buchanan**. *(Laughter.)*

PAT: *Now, the* first *thing that I know*

HOWARD WEINSTEIN

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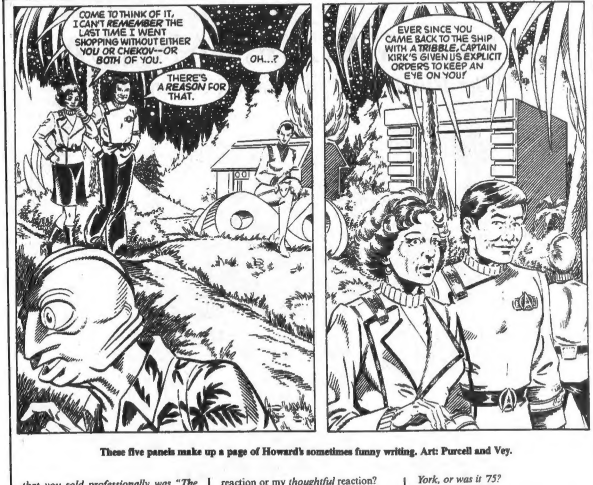
school. That was when I decided I liked writing."


COME TO THINK OF IT, I CAN'T REMEMBER THE LAST TIME I WENT SHOPPING WITHOUT EITHER YOU OR CHEKOV--OR BOTH OF YOU.
OH...?
THERE'S A REASON FOR THAT.
EVER SINCE YOU CAME BACK TO THE SHIP WITH A TRIBBLE, CAPTAIN KIRK'S GIVEN US EXPLICIT ORDERS TO KEEP AN EYE ON YOU!

These five panels make up a page of Howard's sometimes funny writing. Art: Purcell and Vey.

that you sold professionally was "The Pirates of Orion" episode of the animated STAR TREK.

HOWARD: Right.

PAT: *That was actually your first professional sale?*

HOWARD: Yes.

PAT: *How did that happen?*

HOWARD: I had written STAR TREK short stories for fun in high school. At that point, in the late '60s and early '70s, there was no place to sell STAR TREK. When the animated series came on, I thought I would give it a shot since I was also interested in writing TV. *Primarily.* So I dug through the old stories that I had written in high school and quickly reburied *most* of them. *(Laughter.)* But one I thought was pretty good, and that was "Pirates." I rewrote it as a script and it was submitted in late '73, and in the spring of '74 they called and said, "We want to buy this!"

PAT: *What was your reaction when you discovered you were about to become sort of an official part of the canon?*

HOWARD: Well . . . my *immediate* reaction or my *thoughtful* reaction?

PAT: *Both!* (Laughter.)

HOWARD: The story of how I found out is funny. For some reason, I don't know why, I was taking a shower in the afternoon in my dorm, and my roommate came into the bathroom and said, "Your mother's on the phone." I went dripping back to our room and my mother screamed at me, "You sold a script!" My immediate reaction was, "I sold a script? What script is out there?" I really had forgotten because it had been several months, and then I realized that there was only *one* script that I had sent anywhere. *(Laughter.)*

It was exciting. Obviously. My cocky 19-year-old's reaction was, "Wow, I'm really on my way now!" That was only the second script that I had written that had actually been submitted to a TV series, so I'm thinking, "Well, good, one out of every two scripts that I write I'll sell." *(Laughter.)* But that was my stupid 19-year-old reaction.

PAT: *The first time I met you was at the 1976 STAR TREK convention in New York, or was it '75?*

HOWARD: '76.

PAT: *The story I remember being told about your arrival is one of the best stories I've ever heard in my life.*

HOWARD: Let's see if we both remember it the same way.

PAT: *You correct me.*

HOWARD: You may be accurate, I may be wrong.

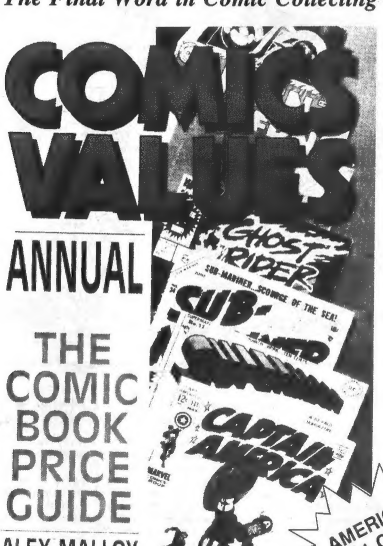
PAT: *You went up to the 18th floor of the Commodore Hotel, which was where all of the guests and all of the committee were staying —*

HOWARD: We have a difference already. I remember it as the 22nd floor.

PAT: *You're right, it was the 22nd floor. I knew it was the* top *floor!* (Laughter.) *I should have said the top floor; I would have been safe. You were encountered by a couple of the committee members and they asked what you were doing there. You said, "I'm one of the guests." To which they responded, "You must be Howard Weinstein." You said, "How did you know?" And they said, "Because you're the only one we don't recognize."*

COMICS VALUES ANNUAL

"The Final Word in Comic Collecting"



A Chilton Books Publication

Golden Age Comics and Expanded Marvel & DC Listings
Ron Goulart on "Concerning the Golden Age"
International & Comix Listings
Available in June at Bookstores and Comic Shops

"You don't need to interview me; you can just make it up."

HOWARD: That's pretty much how I remember it. And if we're wrong, nobody else knows.

PAT: *That's right, nobody else will remember it so it doesn't matter.*

HOWARD: You see, you don't need to interview me; you can just make all this up! *(Laughter.)*

PAT: *Exactly. It was several years after that before you actually managed to make another sale.*

HOWARD: Yeah. *(Laughter.)* I didn't sell *anything*, anything at *all* — and I tried, I really *tried!* I wrote a whole bunch of different TV scripts between '74 and '78, I had an agent and she was dutifully sending the scripts out, and it was getting *ridiculous.* The next thing I sold was five years later. It was an op ed column to NEWSDAY (the Long Island newspaper) for which I got the grand sum of $25.00.

PAT: *So much for journalism as a working career.*

HOWARD: I was seriously thinking about forgetting it, not being a writer, and then I had this op ed column in NEWSDAY. I'm thinking, "Is somebody toying with me?" *(Laughter.)* "Every five years somebody will pay me $25.00 for something just to string me along?" Had I not done that op ed piece I don't know if I would have quit writing. I mean, there was nothing else I wanted to do, and in a way that sort of gave me a little push. Then I realized it was going to be almost impossible to sell TV living in New York, and I did *not* want to move to California. That was when the pre-STAR TREK: THE MOTION PICTURE hype was getting going, as you remember, and Pocket Books announced that they were going to be doing —

PAT: *It wasn't Pocket, it was Bantam first.*

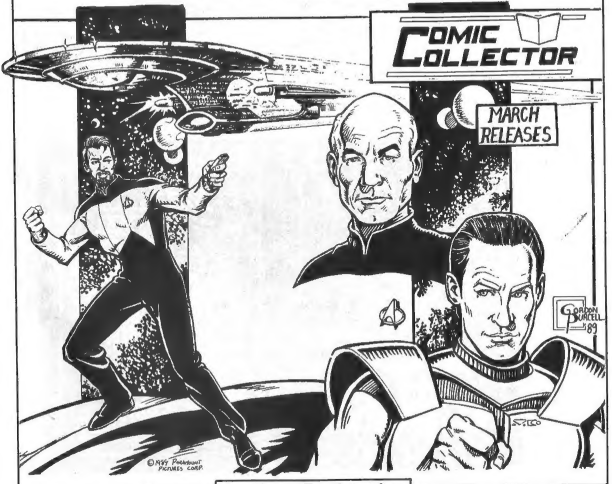
HOWARD: Pocket took over the contract for STAR TREK novels just before STAR TREK: THE MOTION PICTURE — I think they took it over in '78 in preparation for the motion picture. I had tried to sell a novel to Bantam and they rejected it, and I just kind of let it sit. Then when Pocket was starting up, I thought, "Let me try this one more time." I had no interest prior to that in writing books, but I did want to try writing STAR TREK again and this was the way to do it. So I did a new proposal and I was one of the first writers to hit Pocket with a proposal. I remember going into the office and dropping it off, handing it to **Dave Hartwell,** who was the editor then. Part of the reason they took me seriously is because I had done the animated episode; I realized that that gave me a little credibility, more so than a lot of writers were going to have.

PAT: *More so than a lot of people coming in with their highest credibility being fanzine stories or something.*

HOWARD: And even more than . . . you know, we all remember the complaints people had about the Bantam STAR TREK novels.

PAT: *Oh, yeah, like the way off-track*

Cover of a subscription service newsletter. Pencils and inks: Gordon Purcell.



"Although I have plenty of experience writing STAR

stuff that Marshak and Culbreath wrote.

HOWARD: Yeah. Pocket had more or less made it clear that they wanted to do better stuff than that, so I think that the fact that I had written a TV script, even if it was for the animated series, put me in the group of what they were looking for, people who wanted to write STAR TREK rather than science-fiction writers who were slumming.

PAT: *Right.*

HOWARD: Another great sound bite. *(Laughter.)* That's what we all thought of the Bantam STAR TREK books. They were all these big name science-fiction writers putting out stuff that —

PAT: *On one level we might have been right, that on a certain level it was just a paycheck for them.*

HOWARD: Yeah.

PAT: *We may be doing them a* terrible *injustice, but that's what it* felt *like.*

HOWARD: That's what the books came out like. I think it's to Pocket's credit —and certainly not every book is great —that a lot of them have been very good. Almost all of the writers who have done books for Pocket have done them because they really like STAR TREK.

PAT: *So, what was that first sale to Pocket?*

HOWARD: THE COVENANT OF THE CROWN. It took roughly three years to get published, from the time they bought it.

PAT: *Was that because of constant changes or —*

HOWARD: Well, there were delays because . . . actually, I did the book very quickly, but there were contract problems between Pocket and Paramount — gee, *this* sounds familiar! *(Laughter.)*

PAT: *Which is very strange because even then Pocket and Paramount were owned by the same company.*

HOWARD: Yeah, that's what I thought back then, and we still think the same thing now — somehow some things never change. As I recall, the contract was endlessly delayed with lawyers on both sides dickering over it. **Vonda McIntyre's** first one, THE ENTROPY EFFECT, and maybe the next one from Pocket as well, were published without benefit of legal matrimony, so to speak. As I recall, Pocket just got sick of waiting. They wanted to start the series hard on the heels of STAR TREK: THE MOTION PICTURE. There was a *huge* gap — if you have THE ENTROPY EFFECT you can check the publishing date — and then there were yet greater gaps between that book and subsequent books. Mine was the fourth book in the series and it was published two full years after the movie. They only did two a year. It took a while for them to get up to speed, but that was because of contract problems.

PAT: *So, how many novels have you done at this point.*

HOWARD: I've done five STAR TREK novels and three V novels.

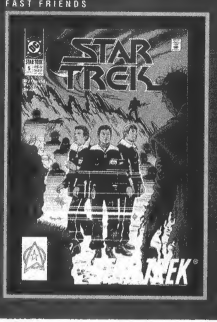
PAT: *And did the V novels basically come about because somebody read your STAR TREK novels and liked them?*

HOWARD: Well, **Ann Crispin** (another STAR TREK novelist) had written the novelization of the two V mini-series, and that was a huge selling book — and the mini-series got *great* ratings and that led to the weekly series that came later for one season. The publisher, Tor, *hoped* to duplicate the success of Pocket Books' STAR TREK series. So they had commissioned Ann to do an *original* V novel as a sort of kickoff of the regular V novel series. Ann was kind of swamped with a few other things and she and the editor came up with the mutual idea about somebody to collaborate with her on the book.

I don't know if the editor knew me from STAR TREK — I'd only done one STAR TREK novel at that point — but at least it gave me some credibility, that I had at least done one book. Ann suggested me because she was a friend and trusted my work. We'd known each other for a few years at that point. So we collaborated on the book, which sold pretty well, and then they signed me to do two more by myself.

PAT: *Now, let's get into the reason why we're doing this interview: You took over writing the DC comic book about six months ago —*

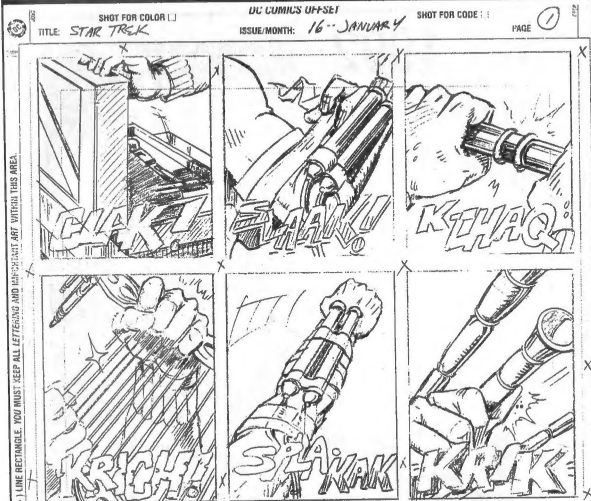
FAST FRIENDS



THE WEAPON

Two cover cards from Impel. Stories by David (ST) and Friedman. Jerome K. Moore provided the artwork for both covers.

TREK, I'd never written comic books on a regular basis."



From STAR TREK #16 — the unpublished story by David and Purcell. (Note the double-page spread, which can be found in the Koenig interview.)

HOWARD: I started, actually, in October of '90, and my first issue came out in January or February of '91.

PAT: *And, of course, you followed hot on the heels of Peter David, who is a friend to both of us.*

HOWARD: The incredibly prolific Peter, and I'm not talking about his children. *(Laughter.)*

PAT: *You came in largely because Peter gave up arguing with the people at Paramount, particularly one person at Paramount.*

HOWARD: *(Laughter.)* We don't know who that was.

PAT: *Well, actually, we could probably say Richard Arnold now, since he's not there.*

HOWARD: He's suing Paramount, I understand. *(Laughter.)* Peter had had enough aggravation, and he certainly had other things to keep him busy, and so he kind of said — my impression was, anyway . . . I don't know how much Peter wants this spread around —

PAT: *He's talked a little bit about it.*

HOWARD: Knowing Peter, he probably doesn't care.

PAT: *You came in basically after Peter said, "To hell with this."*

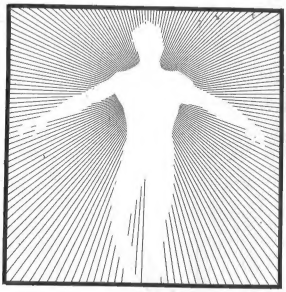
HOWARD: Pretty much.

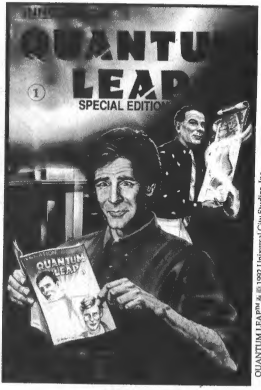
PAT: *Did you have any particular qualms about coming in after a good buddy, following his work?*

HOWARD: Well, I was a little uncomfortable with the situation, but . . . I don't remember if I asked Peter specifically, if *he* had a problem with my taking it over. *Somebody* was going to do it, and it wasn't like my coming in was the cause of Peter's leaving. He already had made up his mind, so I didn't feel uncomfortable in *that* sense. I felt bad for Peter because of the way that he was forced to give up something that he really enjoyed doing and was extremely good at.

But **Bob Greenberger** (former STAR TREK editor) is also a good friend and he needed somebody, and he trusted me enough — he actually trusted me a *lot* because, although I certainly have plenty of experience with writing STAR TREK, I had never written comic books on any regular basis. I had done a two-part fill-in story which had gone smoothly but hadn't yet been published — that was it! Had I not done that two-part fill-in I don't know that Bob could have sold me to DC as a replacement for Peter. At least that way he showed not only that I know STAR TREK but I had already shown that I could handle switching to the comic format. So, in a way, Bob did me a great favor by asking me; I felt that he was trusting me, and I wanted to say yes

JULY 1992





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" There are things Paramount won't let us do. "

and do a good job.

As far as following in Peter's footsteps, I had qualms about doing that because Peter has such an identifiable stamp that he puts on *all* of his work — people *know* it's **Peter David's** work. I don't mean that as a negative; a lot of writers do that. And Peter did great work on the STAR TREK series; I really enjoyed reading his stuff — that was one reason I was sorry to see him forced into giving it up, because I liked reading it as a fan. But Peter's style and my style differ. *Everybody* who writes STAR TREK has a slightly different take on it, and I was a little concerned. I said to Bob at one point, "How are people going to take somebody new coming in?" Without knowing all the reasons why Peter was leaving, would people think he was just being replaced? Would that reflect badly on *whoever* replaced him? But there really wasn't any time to worry about it because they were in a hurry to get going. We just had to sit down and get to work on it.

PAT: *Did you ever have any trouble with Paramount up until the time that things changed there?*

HOWARD: Everybody has a different approach; I am less confrontational than some people are in situations like this. We all know when we're working with a licensed property like STAR TREK that there are parameters and we've got to work within them. It's the same as if you were writing for the TV series, there are things you can and can't do. I've never really had a problem with that. I've had minor things, but on the comic it's been pretty smooth sailing for me, which I suppose has been the product of a couple of things, like maybe the fact that I wasn't Peter. *(Laughter.)*

Paramount may have felt . . . whoever was in charge of these things may have felt, "Well, we got rid of the guy we didn't like." A *lot* of it seemed to be personally directed at Peter, but nobody knows for sure — Peter thinks he knows, and he's probably right. But there was a lot of personal animosity, and the fact that I was not involved in that and had had several stories previously approved with the novel situation without any major problems, I think I kind of got a honeymoon situation, really.

PAT: *What is your take on STAR TREK? In terms of the comic book, how do you view what you're doing?*

HOWARD: Some readers have written in and said that they want more rock 'em-sock 'em action and fist fights and space battles, and that they're afraid that we're turning classic TREK into the more subtle, smoother, kind of more politically correct — if you want to call it that — types of stories that they have been doing on STAR TREK: THE NEXT GENERATION. What these readers don't necessarily understand is that there are things that Paramount will let us do and there are things they *won't* let us do. They wanted to get away from the . . . well, the less refined storytelling, you might say.

PAT: *You're saying the shift in classic TREK to telling the same kind of stories that are told in NEXT GENERATION was Paramount's decision?*

HOWARD: Well, you see, some of the readers are *reading* it that way; I don't entirely agree. Well, for one thing, Paramount is always saying watch the violence, watch the fist fights — that's something they are *constantly* concerned about — so we have to pick and choose our spots. We can't have 24 pages of fist fights and space battles, which I don't think is STAR TREK *anyway*, so I *don't* have a problem with that.

I've gotten every space battle I wanted because it was there for a good reason. We have an ongoing series now, which will have been published by the time this interview appears, where we've got some nifty violence: Sulu is threatened, he gets in a fight with a bad guy who has a very wicked stiletto, and they're in the cramped bridge of a little shuttle ship. What happens in the scene is quite clear, I think the artist did a great job; in

Good example of the "powers that be" at Paramount Pictures. This character, Chekov's cousin, Nina, had changes made on her hair styles at Paramount's request.

"I love script writing. I've always had a preference for

combination with how I wrote the script, we were able as a team to walk right up to the line where Paramount would have said we couldn't do that. It's kind of like **Hitchcock** movies versus slasher films; you *know* the violence is happening, you see enough *hints* of it, you see blood on the blade, but you don't necessarily see the knife slashing somebody's throat. So, we have to be subtle, we have to be as clever as we can, to get what we want done and to satisfy Paramount and yet satisfy the fans.

I also don't mind lessening the fist fight routine because I don't think that characters the age of these characters — forgetting the actors who play them, the characters are not 20-year-old security guards — to me it's unrealistic to have them getting into fist fights all of the time. Occasionally, yes, there is the action/adventure aspect of STAR TREK and we still want to include that when we can. But I also think that there are better ways to have them solve their problems that are just as interesting dramatically.

PAT: *Right. One of the things I remember Peter often —*

HOWARD: Peter always had problems with violence, too.

PAT: *Yeah. One of the things that Peter complained of is Paramount's insistence that he could not create new characters to people the ship.*

HOWARD: Right.

PAT: *Do you find that a limitation?*

HOWARD: Yeah, we have to abide by the same thing, and occasionally it's been a problem. For instance, you remember the character of Nina that we introduced, Chekov's cousin?

PAT: *Yes.*

HOWARD: What I *intended* to do with that was to introduce her in one four-part story, introduce her relationship with Sulu, and then I wanted to do a three-part story that focussed on the two of them, and also the inter-relationship with

script writing over novels. Comics are similar to TV."

Chekov — Chekov seeing his friend in a different light because of Sulu's interest in his younger cousin, and Chekov has this sort of fatherly, big-brother feeling toward her. At the end of that three-part story Nina would have been written out forever. We did the first four-part story, then handed in a proposal for the following three-parter, and they said we couldn't use Nina anymore, which we were not happy about. We argued with them, told them we were writing her out in the end, but they didn't really give us a reason beyond the fact that they said we couldn't do it.

So we made some adjustments and made it a story with Sulu and Uhura, dealing with *their* friendship. It's a *different* story than I wanted to tell, but it's not any worse for the wear. The thing about dealing with the STAR TREK characters after knowing them all these years is there's always something new, there's always some other corner to look at, some little area you haven't explored before. It's a creative challenge to walk the mine field of restrictions that we have, but it's not a huge problem.

PAT: *What was it like switching over from working in novel format to working in comics? What was the easiest or toughest?*

HOWARD: The easiest part was that I *love* script writing; I've always had a preference for script writing over writing novels. The more novels I wrote, the less I enjoyed writing novels, so I was really happy once I got the hang of the format, doing the panel breakdowns and stuff like that. It's very similar in many ways to writing a TV script.

PAT: *The panel descriptions are like the shot descriptions.*

HOWARD: Yes. I've always felt like dialogue is my strong suit; and *especially* with these characters, knowing them so well, it's very easy to write for them. And story structure is story structure no

"Like every writer has his or her own style,

matter what format it's in. Pacing was the hardest part for me to learn. I was used to thinking of stories in big chunks, novel-sized chunks.

PAT: *Or at least chapter-sized chunks, which can get to be fairly good-sized.*

HOWARD: Yeah. For instance, on the first two-parter I wrote, the fill-in, I wrote an outline the same way I would write a novel outline with the same basic breakdowns of chunks of story here and there. I wrote the first issue very gracefully and very smoothly and it worked out with the cliff-hanger just where I wanted it and then I started writing the second part and realized I had enough story for two more issues. *(Laughter.)* And I can't go back and change the first part of it now, I can't compress it so as to fit some of the second part back into the first part, so I'm going through and I'm throwing out chunks of character stuff; I lost a lot of stuff I would have liked to have kept. You know, like the STAR TREK movies where we always feel they don't give the secondary characters enough to do.

Of course, writing a novel you can do that. I wanted to put that stuff in the comics because I know people *love* that stuff, and I enjoy writing it. So I was very chagrined; the story was okay, but I wasn't real happy with it because I felt like the second part was really rushed. I learned two things: One — if I'm going to do a two-part story it better be a simpler story. And two — I'm probably more comfortable doing stories that are at least three parts. You can do stories that are all plot and they can be really exciting and really enjoyable, but as a writer I feel like something's missing, because I'm not using the characters. It's the complaint, again, of the movies and some of the TV episodes.

PAT: *One of the things that always has struck me, both in your work and in Peter's before it, and some of the other people who write STAR TREK comics, is that in a novel you can get inside the characters' heads to some extent, deal with their thoughts, how they think —*

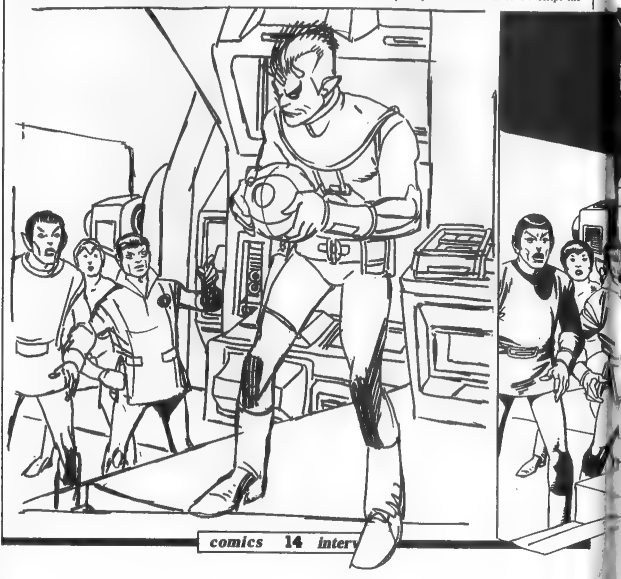
HOWARD: Right.

PAT: *— and that's very hard to do in comics because of what Marty Pasko called the articulated thought pattern, the bubbled balloons, which somehow become very artificial.*

HOWARD: Yeah. I gather it's the sort of thing you can use very sparingly; anything other than that it's, like you say, artificial.

PAT: *Do you find that a lost?*

HOWARD: Not really. There again, my original writing background was scripts where you don't really have that opportunity. Just as you can only use the thought balloons sparingly, you could only use in a movie or TV script the



every editor has a slightly different style."

echoed thought voice of a character — where you hear the character thinking — you can only use that sparingly.

PAT: *Or the stage equivalent, which is the soliloquy.*

HOWARD: Yeah. Those are things where a little goes a *very* long way. I was already accustomed from trying to write TV and movie scripts to translating everything into some sort of action or conversation, which is a *great* way to do it because that gives you a chance for character interplay; *especially* with the STAR TREK characters, that's where so much of the fun comes. Kirk talking to Spock, Kirk talking to McCoy — you know Spock and McCoy have totally different reactions, so you can really have a lot of fun with the dynamics of a scene like that, where Kirk is basically thinking out loud, but he's bouncing it off Spock or he's bouncing it off McCoy. So that wasn't a problem for me, because I was already accustomed to thinking in those terms, of having things externalized instead of internalized.

PAT: *When you see the finished product, the art from the penciller and the inker, even the final published piece, is there ever a feeling of loss in that you don't have the actors themselves to play these lines?*

HOWARD: Yeah. I mean, obviously there are certain limitations to any given medium. In novels you can "hear" the actors' voices and you can describe their gestures, so you have motion even though it's words on a page. In comics, obviously, unless you have a whole lot of panels showing every little action — which I've learned you can't do because you run out of space very quickly — you lose that. But on TV or in a movie you don't have the opportunity to do all of the great locations, you might not be able to create the weird aliens, or the incredibly expensive special effects that they couldn't *afford* to do in a TV series, that in a comic two panels get across the idea, so everything's got its pluses and minuses. So I would say I'm not disappointed; I recognize that that's the limitation of the comic. With the dialogue that I write, and with what the artists *are* able to accomplish, you do your best to kind of bridge what's missing.

PAT: *You just had an editor switch, right?*

HOWARD: Yes.

PAT: *Bob Greenberger has moved on to more administrative duties. Kim Yale is now editing.*

HOWARD: Right. Do you know Kim?

PAT: *Yeah, I've known Kim for a while. I knew her when she was just a DOCTOR WHO fan, before she married John Ostrander and turned into a comic-book person. Have you felt any change from that?*

HOWARD: Like every writer has his or her own style, every editor has a slightly different style, but I work and play well with others. *(Laughter.)* I miss Bob 'cause he's been such a good buddy all these years, but Kim is fun to work with, too. She comes up with good ideas and good input and good feedback, and so far we seem to be on similar wavelengths. Almost every suggestion that she's made . . . I mean, there haven't been any *major* changes and she has liked pretty much what I've given her.

But I've got to say that the first time we started to work together there was this tension, because we didn't know each other and you wonder how it's going to work out, and she made a few suggestions on some early scripts and I said to her, "You know, you're making this very difficult for me because your suggestions are good and I agree with them — I can't argue and *yell* at you. *(Laughter.)*

PAT: *Now that you've got a year's worth of writing STAR TREK comics under your belt, have you thought about maybe branching out in comics?*

HOWARD: I would really like to try something original. I don't know that I could write superhero comics because I really don't read them on any regular basis, but one of the things that appeals to me is maybe trying to establish my own series like **Mike Friedman** is doing, or at least a mini-series to see how it goes. I think that would be great fun, because you're creating a whole world from scratch and peopling it with your people, working with the artists.

Gem from the past: For those who may have forgotten, Marvel Comics once produced a STAR TREK comic. Here, we've gone into the vault and found the rare "breakdown" and finished inks from the splash page of STAR TREK #15 (1981). All artwork is by GB Kane.

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"I'm working on a manuscript by Gene Roddenberry."

MICHAEL JAN FRIEDMAN

Occasionally, when a comic-book company has a special project, they hire an "expert" to write or draw it. Such was the case when DC Comics and editor Bob Greenberger brought in Michael Jan Friedman to write STAR TREK: THE NEXT GENERATION. Friedman, with a couple of TREK novels under his belt, seemed like a perfect choice. Little did they know they were also getting a comics fan in the bargain . . . a fan who now has several non-TREK comics credits as well.

The interview started as Mike described his early writing experiences . . .

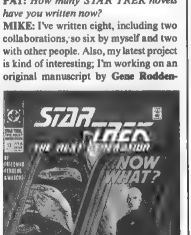
MICHAEL JAN FRIEDMAN: Well, I'd always wanted to be a writer, and I was always a reader of science fiction and fantasy. Back in 1981 I started writing a heroic fantasy that ended up getting published in '86. That was a heroic fantasy and I did four of those for Warner.

PATRICK DANIEL O'NEILL: *What's the title?*

MIKE: The titles were THE HAMMER AND THE HORN (that was the first one); and then it ended up a trilogy with THE SEEKERS AND THE SWORD and THE FORTRESS AND THE FIRE. And then there was a freestanding book called THE GLOVE OF MAIDEN'S HAIR. Those came out from 1986 through '88. My agent at the time sent one of the books to **Dave Stern,** the editor of the STAR TREK publishing program. Dave liked my style and he thought it would fit in well with STAR TREK and invited me to do an outline. I did, and that culminated in my first STAR TREK book, DOUBLE DOUBLE.

PAT: *How many STAR TREK novels have you written now?*

MIKE: I've written eight, including two collaborations, so six by myself and two with other people. Also, my latest project is kind of interesting; I'm working on an original manuscript by **Gene Roddenberry.** When they were coming up with scripts for the first movie he came up with one. He ended up using a *different* one but he had this script and he figured he might as well do something with it, so he made it into a manuscript. And basically what I'm doing is fine-tuning it and expanding on it. It's called THE GOD THING. It'll be out in November, if all goes well.



This cover by Jerome K. Moore can be found in a slightly different form in Howard's interview.

PAT: *How did you get into comics?*

MIKE: Well, actually, there was an affinity between **Dave Stern** at Pocket Books and **Bob Greenberger** at DC. Bob was editing STAR TREK — there was just one STAR TREK comic at that time, DC's original series — and I told him I was interested in writing for comics. He said if the opportunity arose we would talk about it, and shortly thereafter they relaunched the first series along with a NEXT GENERATION book, and Bob gave me the NEXT GENERATION book. That was about four years ago.

PAT: *How did you develop an interest in writing for comics?*

MIKE: Just as I had always been a reader of science fiction and fantasy, I had always read comics. I remember reading comics when I was with my parents, when I was six or seven years old, so that goes back just as far if not *farther.*

PAT: *When you were a comics reader as a kid, where did your interests lie?*

MIKE: Initially, being six or seven years old, I didn't know what to make of Marvel. *(Laughter.)* FANTASTIC FOUR #1 came out when I was about six and I didn't know what to make of it, so I was exclusively a DC reader for that short period of time. I continued to read DC when I got into Marvel; I would read both imprints, but my favorite characters were *always* DC characters, primarily Green Lantern and the Challengers of the Unknown.

PAT: *Sort of the science-fiction oriented*

STAR TREK and STAR TREK: THE NEXT GENERATION ™ & © 1992 Paramount Pictures Corporation

"There's an Enterprise out there that's a duplicate of

I SENSE GREAT ANGER, COMMANDER... GREAT FRUSTRATION.
AND PERHAPS NOT JUST FROM THE SITUATION AT HAND.
YOU DON'T KNOW WHAT IT'S LIKE, DEANNA— TO BE "LOVED" WITH, THE WAY Q IS PROBABLY "LOVING" WITH THE CAPTAIN RIGHT NOW.
YOU'RE REFERRING TO THE TIME Q GRANTED YOU POWERS EQUAL TO HIS?

Here and the next two pages: A page from STAR TREK: THE NEXT GENERATION ANNUAL #1 by actor John DeLancie — though Mike wrote several of these Enterprise scenes to flesh out the story.

ones there, too?

MIKE: Yeah, yeah. And there were some Marvel characters I loved, Thor and Captain America, but something about Green Lantern and the Challengers really grabbed me. But I bought *everything!*

PAT: *That sounds familiar.*

MIKE: Yeah, and I *liked* everything to one extent or another.

PAT: *So, when you first sat down to work on STAR TREK in the comics as opposed to in the prose format, what were the challenges? What did you see as the differences in the things you had to learn how to do?*

MIKE: Well, you know, a writer *always* deals in visuals — you have to pay a lot of attention to visuals when you're writing a novel; there's no artist, nobody to help the reader other than *you*, so you really have to get a knack for describing things. But coordinating that with an artist is a different skill and you really have to think about it in different ways. Breaking down the action is something that takes a little while to learn. Pacing particularly is very different in a comic than it is in a novel.

It wasn't so much the idea of *thinking* about visuals as thinking about them *differently.* That was a challenge. And pacing was a challenge because you've really got a very *small* window of opportunity in which to tell your story, and you've got to pace it just right or it feels funny. Those — pacing and communication of the visuals — were challenges. Characterization was not a challenge because these were characters I'd been working with already.

PAT: *Did you find, though, that sometimes — because of some of the limitations for pacing and the* tightness *necessary in telling a comic-book story — that you had to shorthand the characterizations in ways that you didn't in a novel?*

MIKE: Yeah, that's true. But, you know, there was also a shorthand *waiting* for me in that particular case, because the *original* medium in which all this took place was a TV show, so in essence I could refer to the TV show for that shorthand. There were certain gestures or expressions or attitudes that were *already* translated in very concise terms; they were already being used in very concise terms in the TV show. I mean, the TV script is probably the equivalent of maybe two comic scripts. So the order of magnitude was about the same.

PAT: *I see your point. So, as you look back on the stuff you've done on STAR TREK: THE NEXT GENERATION, is there any one particular storyline that you're proudest of, one where you say this is really successfully putting THE NEXT GENERATION into the comic format and maintaining what it is?*

MIKE: I would say probably . . . two long storylines and two single issues. The single-issue stories would be easier to talk about so I'll talk about those. *(Laughter.)*

Issue #13, "The Hand of the Assassin," is sort of a diplomatic intrigue/assassination plot on the Enterprise, starring Chief O'Brien. It hinges on a card game. I thought that could have been an episode pretty easily. I was happy with that.

And issue #19, "The Lesson," is really two slices of life on the Enterprise which come together to form a story. But there's no mission, there's no adventure, it's almost pure characterization, and yet by the time it's done there is a story there. The one slice of life has to do with Wesley and Riker, and the other one has to do with Crusher and Troi. Incidentally, I got a *lot* of mail on that from feminists and others applauding me for doing a little Crusher/Troi bonding, because you almost never see Crusher and Troi together.

PAT: *What about the two long storylines?*

MIKE: One was for issues #20 to #24, which starts off with the story "The Flight of the Albert Einstein." In that story Riker, Worf and Wesley are on a shuttle mission, they're separated from the ship and thought to be dead — which gives us all kinds of interesting possibilities in terms of *mourning* them and accepting or *failing* to accept the fact that they're dead. And then, of course, Riker and Worf and Wesley are engaged in an interesting adventure of their own. So, the opportunity to *separate* the crew into two venues allows me to characterize them in ways that are difficult to do when they're all together.

The other storyline I was really happy with was #7 through #12, which is actually a number of stories that are

the original and we don't know how it came to be."

brought together — when you read it all together you realize it is one story, but it actually seems like three or four. It hinges on the idea of a doppelganger Enterprise out there; there's an Enterprise out there that's a duplicate of the original and we don't know how it came to be, what it actually is, where it's from, who's using it. All those questions aren't answered until issue #12. and in the course of those six issues we get into an adventure with Data, a one-issue look at Picard's past — which we got a lot of reader feedback from.

PAT: *Now, I guess based on DC seeing that you could write comics, you got a chance to do a series of your own called OUTLAWS, which was sort of an updating and extending of ROBIN HOOD.*

MIKE: Right, yes. The marketing people pegged it pretty good, I think, when they called it a cross between ROBIN HOOD and MAD MAX. *(Laughter.)* That just finished. OUTLAWS was kind of something that had been kicking around in the back of my head for a long time. A few years ago — a few years, I guess it's like *six* years ago — I was involved with an independent publisher and I was thinking of the idea of possible titles; and OUTLAWS sort of came to mind then and had been germinating for a long time since.

PAT: *You've got two more to come.*

MIKE: DARK STARS came up on my birthday, actually. I went to lunch with Bob Greenberger and Brian Augustyn. I had an idea for a mini-series which was essentially shot down because there was someone else doing one. Since it was my birthday, they felt sorry for me, so they took me out to lunch and we were talking about which characters I liked when I was growing up, and if I could invent a character from scratch what characteristics the character would have. Of course, I mentioned that Green Lantern and the Challengers of the Unknown had been my favorites. GREEN LANTERN had recently been relaunched and was doing very well, and — as much as I like the current incarnation — I was thinking if I had done it over back in 1960 or so, how would *I* have done it differently?

First of all, I think I would have *started* with the Guardians. Here's a perfectly altruistic race and I don't believe in perfectly altruistic *anything* — so I think I would have made them differently. So, the underpinning for DARK STARS is a group called the Controllers, which is out of DC's pre-CRISIS continuity, but *my* Controllers are anything *but* altruistic. They essentially want to be insulated from evil and danger as much as possible, so they come up with a force of which the Dark Stars are the outermost agents, and the whole purpose is just to keep evil at arm's length. So, they're anything *but* altruistic, but in the course of protecting themselves, their agents do a lot of good for other races, which is okay with them as long as *they* are protected from evil.

PAT: *Is this going to bring them into conflict with people like the Green Lantern Corps or L.E.G.I.O.N.?*

MIKE: Ultimately, yeah. That's not the *point* but it's inevitable, and right now we're talking about possible crossovers with GREEN LANTERN and with L.E.G.I.O.N. If I had to bet, I'd say it would be the Green Lanterns first.

PAT: *It sounds like that in some ways these people are conceivably a little more aggressive, and conceivably even a little nastier, about their work.*

MIKE: Absolutely. I think of the GLs as the shining knights of the space ways. These guys are *grunts*. They're down and dirty. They have a set of morals but it's a set generated among them and their peers, and it's a much broader range of options than you would find among the Green Lanterns. The title character, the Dark Star on Earth — who comes to Earth and eventually stays on Earth — is bitter and disillusioned. The analogy my wife makes is with the character that was on TV not too long ago in the show MANCUSO, F.B.I. — bitter, disillusioned, world weary, not a young guy, not at all optimistic.

Even though it's a monthly comic, it's really a *journey* from hopelessness to hope, and he gets there through contact with three Earth people, which is where the Challenger connection comes in. It's a single superhero, but it's really a group as well. These are his deputies; an obsessive vice cop, a homeless man, and an attractive black female lawyer. These three Earth people all have their own reasons for being disillusioned, but together with him they find their way. They help each other.

PAT: *And the other project you've got coming up —*

MIKE: SPACE RANGER.

PAT: *When I tell people that there is a revamp of SPACE RANGER coming up, the first question everybody asks is, "Oh, God, they're not going to TWILIGHT it are they?"*

MIKE: No, no! In fact, I think that was

NOT EQUAL, DEANNA. MAYBE I THOUGHT SO AT THE TIME, BUT I KNOW DIFFERENTLY NOW.
IT WAS JUST POWERFUL ENOUGH TO PROVIDE SOME ENTERTAINMENT FOR HIM.
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GIVE YOURSELF A LITTLE MORE CREDIT, COMMANDER. I'VE NOTICED THAT YOU KEEP A COOL HEAD AS WELL AS ANYONE — LIKE WITH G'S LAST VISIT, WHEN HE WAS HUMAN. ANNOYINGLY HUMAN.
25

the first question asked at DC as well. *(Laughter.)* The only similarity between SPACE RANGER and TWILIGHT is it looks like **Jose Luis Garcia-Lopez** will be the inker, and even that is just coincidental.

PAT: *Well, it's going to make the art look nice.*

MIKE: Oh, yeah! I was very happy to have him on board. But it's *nothing* like TWILIGHT. TWILIGHT had its good points; basically, in retrospect, it seems like maybe it wasn't such a good idea to have an imaginary story. The *strength*, I think, of SPACE RANGER is exactly opposite that of TWILIGHT. SPACE RANGER gives us a view of the 22nd century that we can *rely* on, it's part of the continuity. And as interesting as the hero is, the Space Ranger character, it's equally interesting to see how the DC Universe has evolved after OMAC, on Earth as well as in space. We go into things like the Planeteers, Thanagar, the Durlans, a little bit on Atlantis . . . what else was there? I guess that's about it. but the idea is that we see what's happened and this is something we can depend on, it's going to be part of the continuity. Oh, the Green Lanterns! The Green Lanterns play a fairly big role in this. So, as much as the Space Ranger character himself, Rick Starr, is the hero, in a sense the DC Universe is the hero.

PAT: *How would you characterize how you've updated SPACE RANGER?*

MIKE: Well, the question that came up for me is that the original Space Ranger, the original Rick Starr, was a rich guy who fought crime in the solar system, and there was no motivation for him to be doing that. His parents *hadn't* been shot dead in front of his eyes. *(Laughter.)* There was *nothing* in his background that would motivate him to fight crime, so the question was: Why would a rich guy want to put his life on the line like that? My answer was, "Well, hell, initially he wouldn't!"

PAT: *Yeah.*

MIKE: He'd just be having a great time, maybe in a decadent society he'd *really* be having a great time. That's sort of the way I positioned it. It's a society that has risen from the ashes of the corporate wars and is in many ways decadent, and he is among the most decadent of the decadent. But, as time goes on, his eyes are opened up to certain political realities on Earth and in space, so he is *molded* into a hero. He certainly doesn't start out as one.

Also, we do some interesting things in terms of his relationship with his father, who is the owner and chief executive officer of allied Solar Enterprises. The girlfriend character, a woman named Myra who was the secretary in the original incarnation, is now a Thanagarian.

PAT: *Ah.*

MIKE: so you can imagine she's *quite* different. She's no secretary. Don't think of *her* on Secretary's Day. *(Laughter.)*

PAT: *Don't send her flowers.*

MIKE: Don't send her flowers. *(Laughter.)* And then Cryll, his sidekick — I don't know if you remember this —

PAT: *Cryll was the little alien, yes.*

MIKE: A shape-changer, and when you think of shape-changing in the DC Universe, you think of the Durlans, so he's a Durlan! And he's not a sidekick. You know, it's sort of the same way I treated the GREEN LANTERN canon on DARK STARS, you just look at things a little more critically Why would Cryll be hanging out with him? There's no more reason for that than for Starr to be fighting crime in the first place. So I throw him together with Cryll, but they're not buddies, at least not at the beginning. And Cryll is anything but a sidekick; he actually turns out to be more of a mentor.

PAT: *What drew you to SPACE RANGER, of all things?*

MIKE: *(Pause.)* What? Well, first of all, in addition to Green Lantern and the Challengers, there were a lot of heroes that I liked, and *most* of them were being done or had been done — Space Ranger was the exception. He was really the only one that I *wanted* to do that hadn't been done already. And since he'd been left out of TWILIGHT, which was great, he was available. So, it was really just that he was somebody I remembered fondly and wanted to do. And *mostly* he was a challenge because, really, there wasn't a whole lot to the original SPACE RANGER.

PAT: *That's true.*

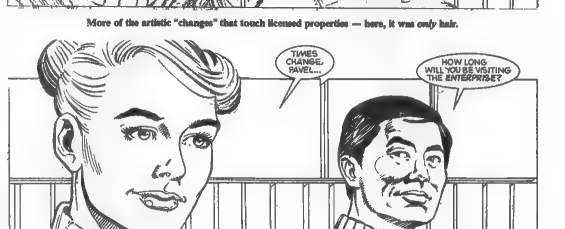
MIKE: I liked his adventures but, you know, he was just a guy. *(Laughter.)*

PAT: *He was a guy in a yellow suit!*

MIKE: Yeah, he was just a guy in a yellow suit, that was about it. So it was really a challenge to break him down — that was the easy part — and build him

"DC's strength is it's willing to explore different directions."

More of the artistic "changes" that touch licensed properties — here, it was *only* hair.



up from scratch. I like challenges. And it was also a big opportunity to establish some continuity. DARK STARS, among other things, is tying together the DC Universe by dealing with L.E.G.I.O.N., by dealing with the Green Lanterns, by dealing with other space entities; DARK STARS should help the reader get a more cohesive view of the DC Universe. SPACE RANGER is doing the same thing on a temporal basis.

PAT: *Giving us a view of the future history, to use Heinlein's phrase.*

MIKE: Right. It's *near* history, really; it's not that far from now. And, I'll tell you, the last reason was I wanted to do — you know, STAR TREK is great and I don't mind at all working with restrictions, because it's a licensed property there are a certain number of restrictions —

PAT: *Right.*

MIKE: In fact, I resent it a lot less than many other writers. But it's nice once in awhile to be able to cut loose, and SPACE RANGER didn't have any restrictions. It's a completely different experience, but basically in the same era, and out in space.

PAT: *As a fan of the comics of the '60s, and working now and revamping some of them yourself, adding to the mythos if you will, how do you feel about the recent tendency when titles get revamped to always go toward darkening the heroes?*

MIKE: I don't think it's a *bad* direction to go in, depending on the extent to which they're darkened. If you look at a hero's origins and what's already been established and you come to the conclusion that the *pragmatic* way for this hero to be is *darker*, and it makes sense — for instance, I think in HAWKWORLD it made sense, it was a dark vision but it fit — in that case it works and I applaud it. In general, you don't want everybody to be the same, you don't want *everybody* to be dark. DARK STARS, despite the name, is anything but dark; it's a lot of fun. It deals with some very serious subjects, but every issue has a lot of action and a lot of fun.

So, I think if you look at the individual case and somebody is turned into a dark character, if it makes sense, if it's logically based on the roots of that character, that's fine. But you don't want *everybody* to be dark, so as an editor or as a publisher you have to resist that idea; otherwise everybody is the same, everybody is a dark avenger. I think one of DC's strengths is its willingness to explore a number of different directions; to do something that's a gamble from a publishing standpoint. I think it works for Hawkman to be a dark character, but it wouldn't work for Flash or Green Lantern. It was right *not* to make those into dark characters.

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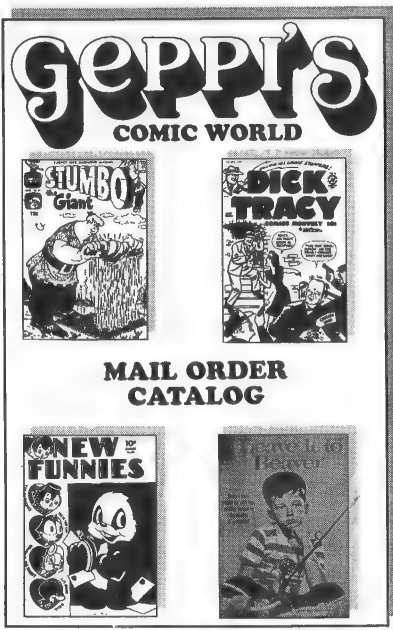

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"STAR TREK is an idealized future that we might strive

WALTER KOENIG

A pencilled panel by Purcell along with the finished inks by Starr, from STAR TREK #25.

He's been called "unusually likable" and "highly talented" (THE MAKING OF STAR TREK by Stephen E. Whitfield and Gene Roddenberry), his compassion for people has been well documented in his own words (THE WORLD OF STAR TREK by David Gerrold), and it has been noted that he brings to his work "an understanding of human nature" (MOONTRAP comic book adaptation, uncredited article). And I'm here to tell you it's all true. Walter Koenig is every bit the gentleman he's been portrayed.

This interview, originally scheduled for the Monday of the Academy Awards Ceremony, had to be postponed because of another commitment. Rescheduled, it again had to be postponed, and this time we were left up in the air, wondering if we would ever be able to get together. But Sunday afternoon, less than a week since Jack Palance pushed the planet into a new orbit, we were finally able to get together for the following chat . . .

DARREL L. BOATZ: *Recently STAR TREK had a special exhibit open at the Smithsonian, and you were there for the opening. How does it feel to be part of something like that? You were quoted in the paper as saying it wasn't an enshrinement of STAR TREK — but, in a sense, it is.*

WALTER KOENIG: Well, I'm sure that's the public view, but I would hope it would have *more* significance than that. If it's *only* that then it's only an ego stroke, like saying, "Look, these seven actors have endured for 25 years." If we're saying with the STAR TREK exhibit that this is an idealized future that we might *strive* for, whether or not we achieve it, where peoples of all ethnicities and all races and all religions can work together in harmony, then I think we're saying something more important.

DARREL: *Right. It's looking more and more like there's going to be another STAR TREK film coming out in a few years, so what direction would you like to see taken with your character?*

WALTER: First of all, I don't hold the same view, that it looks more and more like there will be another STAR TREK film. I think there is perhaps a 1% possibility based on the fact that the NEXT GENERATION people are going to be busy for the next two seasons doing their television show and will not be available perhaps to do another film within the prescribed two to three year period that we have been releasing them within. That perhaps opens the door for another STAR TREK picture.

The only other thing that might mitigate in favor of it at this juncture would be the fact that we have evidently — and I only learned this Friday — we have cracked the international box office resistance to STAR TREK in a significant manner with STAR TREK VI. Up until now our grosses have been relatively small, somewhere between two and eight million dollars internationally, but this film evidently is going to do

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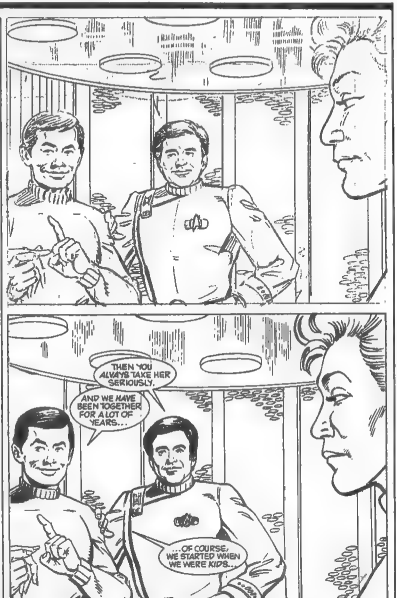
for, where all peoples can work together in harmony."

VITAL STATISTICS

Name: Walter Koenig
Born: 14 September 1936 — Chicago, IL
Occupation: Actor/Writer
Education: Two years at Grinnell College in Iowa, then transferred to UCLA, graduated with a degree in psychology, then went two years to the Neighborhood Playhouse School of the Theatre in New York
Credits: Acting (TV) ALFRED HITCHCOCK HOUR; BEN CASEY; COLUMBO; THE GREAT ADVENTURE; IRONSIDE; I SPY; JERICHO; THE LIEUTENANT; MANNIX; MEDICAL CENTER; MEN FROM SHILOH; MR. NOVAK; THE STARLOST; STAR TREK; THE UNTOUCHABLES. (Film) ANTHONY AND CLEOPATRA; DEADLY HONEYMOON; GOODBYE RAGGEDY ANN; MOONTRAP; THE QUESTOR TAPES; STAR TREK series. (Stage) Mark Lenard and I have been touring in a play called THE BOYS IN AUTUMN about Tom Sawyer and Huckleberry Finn meeting again 40 years later; this summer I will be playing Larry the Liquidator in OTHER PEOPLE'S MONEY. Writing (Scripts) CLASS OF '65; FAMILY; INCREDIBLE HULK; POWERS OF MATTHEW STAR; STAR TREK cartoon show. (Print) BUCK ALICE AND THE ACTOR ROBOT; CHEKOV'S ENTERPRISE; STAR TREK comic book; I'm on the precipice of signing with one comic-book company to write a superhero character I created; and I'll be writing the lead stories for a science fiction/fantasy anthology, WALTER KOENIG'S STAR QUEST COMICS
Hobby: My principal interest is collecting comic character memorabilia, like figurines and buttons, dating back to the 1890s through the mid '60s, and I also have 500 or 600 Big Little Books, and I also collect non-sports gum cards



Another comparison from STAR TREK #25 — Gordon on pencils, Arne on inks.

somewhere in the area of 35% to 40% of the domestic box office, which would mean somewhere in the area of $35 million. Should it do $30 million it would bring our grosses over $100 million, and that is something not to be sneezed at! It is conceivable, based on that figure, that Paramount might reevaluate its decision not to do STAR TREK VII with us. So, I guess there is a very small possibility, but at this point I wouldn't bet the farm on it.

DARREL: *Well, the way STAR TREK VI ended, as a longtime fan of the show I could be perfectly content if that were the conclusion.*

WALTER: Right.

DARREL: *It's a very positive way to go out. But on the other hand, if there's a demand for the show . . . Well, with the international acceptance of STAR TREK VI, do you think it's because of the theme of* this *film or that STAR TREK has finally just broken through?*

WALTER: I asked the gentleman that told me about the box office appeal of STAR TREK VI internationally, and he says it's a good picture! *(Laughter.)* Well, I think STAR TREK VI was an awfully good picture, too.

DARREL: *Yeah.*

WALTER: But I think there are certain universalities about this film that you can extrapolate into other successful films, the genre notwithstanding, or the cast of

"I think I'm the only guy who has been represented in

characters notwithstanding, and those are the sex, the conspiracy story, the intrigue of the mystery, the whodunnit, the visual impact of the battle scenes, etc. All those things an international audience can relate to without *knowing* these characters real well, or having great affection for these characters. It isn't predicated on their loyalty to these characters that they've gone to see this film, it's on the basis of a story that they found worthwhile, something that they could identify with.

DARREL: *And the theme was right out of international news.*

WALTER: It doesn't take a rocket scientist to realize that we've drawn a parallel to topical issues, the collapse of the Soviet Union.

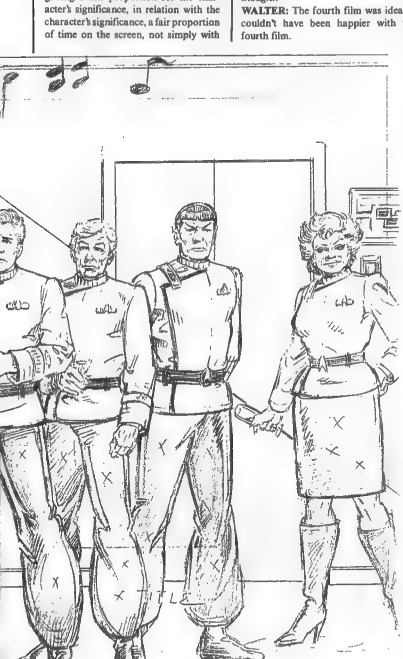
As far as the other part of your question, how would I like to see my part different — I'd just like to see *more* of the character, see his *involvement* more. I would be very reluctant to even par-

three different comic books as three different characters."

ticipate in another film without some assurance that the character would be better represented. I'm not talking about a starring role; I'm just talking about getting a fair proportion for the character's significance, in relation with the character's significance, a fair proportion of time on the screen, not simply with pushing buttons but with something viable to do.

DARREL: *Yeah. The fourth film, there was a lot of that kind of involvement, I thought.*

WALTER: The fourth film was ideal. I couldn't have been happier with the fourth film.



Double-page spread from the unpublished story, written by Peter David, that was originally to have run as STAR TREK 16. Paramount killed the story because it was "too funny" and didn't "treat the characters with the proper amount of respect."

DARREL: *And it was the most fun in a lot of ways, as well, to watch. Speaking of fun and considering your interest in memorabilia, how did you feel the first time a button with your face on it came out?*

WALTER: *(Laughter.)* Well, that stuff was a tremendous kick, the buttons and the comic books and even the figurines, although the figurines have been few and far between. That stuff is like all these little childhood fantasies of mine coming true. And since *much* of my personality is rooted in the child within me, I really *enjoyed* all of that stuff. You know, like everything else, you become satiated after awhile and it doesn't have the same kick as it did when it first happened, but I've had a thoroughly good time with *all* of that stuff. We are on bubble gum cards!

I'm probably the only — someone might contest this with a strong argument — but I think I'm the only guy who has been represented in three different comic books as three different characters, the STAR TREK character of Chekov, the MOONTRAP character of Jason Grant, and then another company did a book using me as **Walter Koenig** dealing with a superhero character.

DARREL: *Oh? I missed that one. I knew there was an unofficial biographies series —*

WALTER: Yeah, not the Personality Comics thing which has just come out, but it's another company that *had* a superhero character and they brought me into it just as **Walter Koenig,** which I thought was *fun!* So, how many other people can boast of appearing three different ways! *(Laughter.)*

DARREL: *How did you get interested in collecting memorabilia?*

WALTER: Well, of course, as a kid I collected stuff, you know. I collected all of the buttons out of Pep cereal back in the '40s, an 86-button set of comic-book characters called Pep Pins. I collected Big Little Books as a kid; you know, the small, not quite square books with the cardboard covers, text on one side of the page and a comic drawing on the other. Most of them were taken from the newspapers, just printed in book form. So I had that! And I had gum cards as a kid, I had *lots* of gum cards, sports and non-sports.

And, I don't know, somewhere along the line in the early '70s I started collecting — well, the Big Little Books started even earlier than that, in the '60s, and then in the '70s I started collecting buttons and cards again. It's just some-

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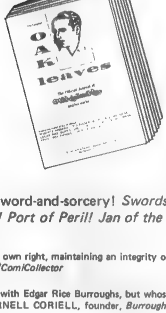

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"The strongest area of my collection is pinback buttons."

thing — you know, I've got a lot of time on my hands. *(Laughter.)* Everybody thinks I've got to be very busy. You know the expression "at liberty," between jobs? Well, actors are at liberty a lot, so I found this way to while away the hours. And it was kind of fun recreating the collections I had when I was younger.

DARREL: *I don't really know a whole lot about the memorabilia market. What are the standards? Who are the authorities?*

WALTER: The authorities? Well, the authority in terms of buttons is a guy named **Ted Hake.** He's published several books on buttons and he runs auctions on a bimonthly basis. There are several auctions and it's from those auctions that I find my sources. Another guy who puts out a good catalogue is **Bob Coup. Hake** is the major source, but **Bob Coup** also has some very good things. Most of the stuff that I'm interested in originates in the east or in the mid west, mostly in the east, and very little of it was manufactured out here, so I do most of my buying and collecting through the mail, through auctions and through contact with other collectors. Anyone who has anything I might be looking for should write to me at:

Box 4395
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DARREL: *Okay. Is there an authority on figurines?*

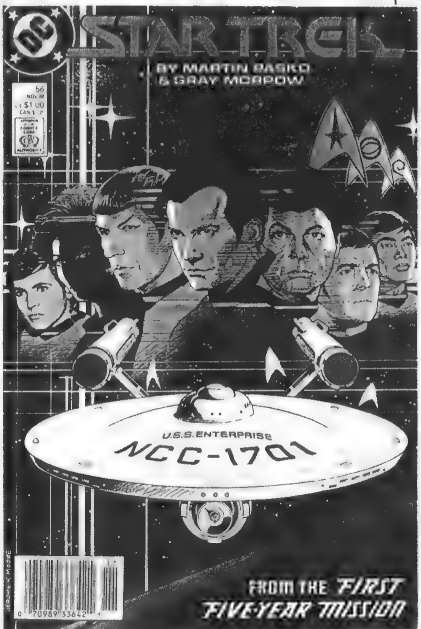
WALTER: Oh, I don't know. I'm sure there is, but I don't know who offhand that would be. Cards, there are several periodicals that come out on a relatively consistent basis. One is called THE WRAPPER and there are a couple of others whose names I can't think of offhand, and they list what people have for sale, run articles on gum cards, and they're valuable sources of information just to edify oneself on the history on all this stuff. And also, again, as a source for increasing one's collection. And there is a fellow up in northern California who runs a magazine called THE BIG LITTLE BOOK TIMES, and he's actually a professor at Cal, I think. He runs very informative articles on Big Little Books and is, again, a good source for people who wish to improve their collections.

DARREL: *I haven't seen your collection but hopefully we'll have some photographs to run with the article.*

WALTER: Yeah.

DARREL: *So, could we take a little trip and see what you have?*

WALTER: Okay.



Interesting cover from 1988 by Jerome K. Moore.

DARREL: *What are some of your favorite pieces?*

WALTER: Well, as I told you before we started this interview, the *strongest* area of my collection right now is the pinback buttons. I've been collecting those since about 1972 and I have between 900 and 1,000 old pinback buttons of comic characters, which is a prodigious amount relatively speaking. There may be some collector out there who has more, but I don't know who that might be. And that isn't to say that I have all that I'm *looking* for; there are certainly some very choice pieces that I haven't been able to acquire. In fact, I usually have a standing list that runs between 40 and 50 buttons that I'm looking for. The reason why this remains the same is because once in awhile I find something, but I then discover that there are *other* pinbacks that I didn't even know existed, so I put those on the list.

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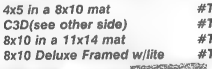

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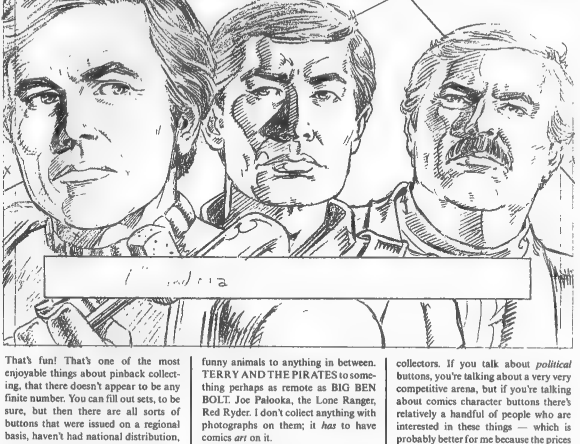
"The area of collecting is limited with comic buttons."



That's fun! That's one of the most enjoyable things about pinback collecting, that there doesn't appear to be any finite number. You can fill out sets, to be sure, but then there are all sorts of buttons that were issued on a regional basis, haven't had national distribution, and you discover one of those and it's a real kick! It's like finding a treasure you didn't even know was out there.

I have a very good representation of the Yellow Kid buttons. Yellow Kid was the first comic-strip character, appeared in the **Hearst** paper back in 1896; in fact, the term "yellow journalism" originated with the Yellow Kid. The name of the strip itself was HOGAN'S ALLEY and the Yellow Kid was a principal character. And Buster Brown — I'm talking about the very early buttons — and Mutt and Jeff, and the Katzenjammer Kids, and Happy Hooligan; these were the earliest comic characters that were represented, so I have several representations of each of those. Right up through the '20s and '30s, King Features characters, DC characters, et al., right through the '40s and '50s and '60s. Very arbitrarily I made 1966 the cutoff year, the year that the merchandising for BATMAN and THE GREEN HORNET was very prolific. Anything after that I consider of recent vintage and I have those in a separate case. *(Laughter.)* I don't consider them as prize. But it runs the whole spectrum of comics characters, from superheroes to funny animals to anything in between. TERRY AND THE PIRATES to something perhaps as remote as BIG BEN BOLT. Joe Palooka, the Lone Ranger, Red Ryder. I don't collect anything with photographs on them; it *has* to have comics *art* on it.

DARREL: *Have these buttons changed any from the 1890s thorugh the 1960s in any way, like in quality?*

WALTER: Yes. Generally speaking, they are of better quality from the 1890s through the 1920s, a period of *superior* illustrative art, graphic art. A great deal of attention was paid to making the buttons as beautiful as possible; this goes beyond comic art; it goes to advertising buttons as well. They were then almost exclusively celluloid buttons. Subsequent to that, when you get into the '40s buttons have changed from celluloid to almost exclusively lithograph, litho buttons, where the comic art was printed onto the metal, not onto a piece of paper which was covered in celluloid. The art, for whatever reasons, became less detailed, and the quality in general was not quite as extraordinary as it had been with the earlier pieces.

DARREL: *What should we talk about next — the cards?*

WALTER: Okay, but let me just finish about the buttons. The area of collecting is extremely limited with comic buttons; the number of devoted collectors are far fewer than there are with, say, gum card collectors. If you talk about *political* buttons, you're talking about a very very competitive arena, but if you're talking about comics character buttons there's relatively a handful of people who are interested in these things — which is probably better for me because the prices would be far higher if I had to deal with a *lot* of collectors. Of course, the political buttons, that is extremely competitive, so for example the **Roosevelt/Cox** button is going for *astronomical* amounts of money, well into five figures, because it's a highly revered button and there are many people who want it.

Gum cards, as you know, *sports* gum cards, are even listed now in THE WALL STREET JOURNAL, and it is considered a very good investment if you get the right cards. People have lost their shirts collecting the wrong sports cards, but it is a very viable, competitive collecting area. Non-sports cards, the kind that I collect, the war cards and the airplane cards and the Indian cards and the pirate cards and the comic character cards, as the prices have gone through the ceiling with sports cards, a lot of the speculators and the dealers have started buying up collections of mint non-sports cards. They are forcing the values up! Suddenly a card that you could get for $3.00 or $4.00 as recently as three or four years ago now could very easily be a $20.00 card. It's gone up five times or six times. So, I'm very pleased that most of

"I'm going to do OTHER PEOPLE'S MONEY, in the

the things I've been looking for I collected early on, because now it would be almost prohibitive to collect those cards.

DARREL: *You never quite answered the question about the favorite pieces in your collection.*

WALTER: Oh! Well, I think there are several buttons that are favorite pieces, favorite as a consequence of their rarity, of their aesthetic value. I have a couple of Flash Gordon buttons and Buck Rogers buttons that I am particularly fond of. I have a Superman button that is not . . . I think to the uninformed eye it looks like it is *only* a black-and-white drawing of Superman, but I am particularly tickled to have this one because no one has ever seen it before. It was a very limited regional product out of California from the '30s, and it's really neat to have something that nobody else has. There's a certain feeling of satisfaction that goes with that. But I have an affection — if one can call it that without sounding *totally* neurotic — I have an affection for *most* of the pieces that I have! *(Laughter.)*

DARREL: *Now, in stamps and other areas misprints are sometimes highly valued. Is there anything like that in buttons?*

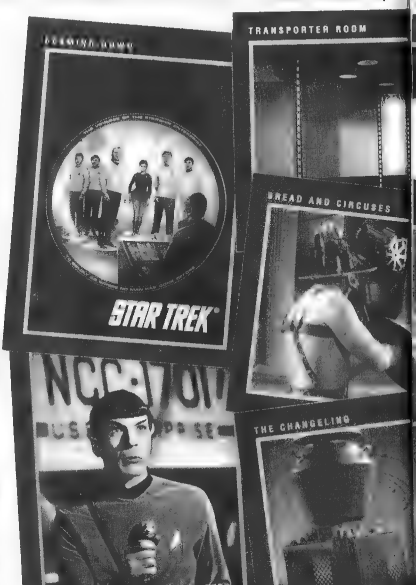
WALTER: Not in buttons. There is in gum cards. I don't put much stock in that stuff. I acknowledge that they're valued because of the rarity of the misprint, like for cards where the back, the obverse, has text for a different card from what's on the front. That will jack up the value of the piece, but that kind of thing doesn't have any particular kind of appeal for me. People who care about those sorts of things, I think, their ultimate objective is to turn it around and sell it at a big profit. I've never been in the hobby of collecting for that purpose.

DARREL: *That's always been my attitude, too. It's a hobby; it's supposed to be enjoyed.*

WALTER: Right.

DARREL: *You mentioned that you're going to be doing some writing. What projects are you working on?*

WALTER: Well, I'm just on the edge of making a decision about for which company I'm going to write a superhero character that I have created, and I've already written a story for this other comic book that's going to carry my name on it, WALTER KOENIG'S STAR QUEST COMICS. It's going to be like a TWILIGHT ZONE type of comic book and I'll write one story for each issue, to be released on a bimonthly basis. The other one, depending on which company I go with, will either be a monthly book or perhaps a limited edition of three comics.



Beyond that, I've finished a screenplay called TURTLE SUMMER having to do with a Native American attorney and two white attorneys and how their lives intertwine and how they affect each other as they pursue a case involving a murder that occurs on a reservation. Although it might *initially* sound like a film that was just released called THUNDERHEART, I saw THUNDERHEART last night and there is absolutely no similarity at all. So, there's that. And I have another screenplay that's a psychological suspense story that is being considered currently at Lifetime Cable. That's *really* where my writing has been focussed recently; I have no *immediate* plans to undertake anything else. This summer we're going to be touring again with

principal role. That's the play from which the movie came."

THE BOYS IN AUTUMN. **Mark Lenard,** who plays Spock's father, and I, and also I'm going to be doing some performances in Reno, Nevada, of OTHER PEOPLE'S MONEY, in the principal role.

DARREL: *This is the same OTHER PEOPLE'S MONEY —*

WALTER: That **Danny DeVito** was in, yes. This is the play from which the movie sprung.

DARREL: *Sounds interesting. The superhero character, what would the title be so people can look for it?*

WALTER: Well, I've run into a problem. *(Laughter.)* The title that I had in mind was NO-MAD, and evidently there is a Marvel character called Nomad so I have to come up with another name. I'm pounding my head trying to decide what would be appropriate.

DARREL: *What's the background of this character?*

WALTER: I don't think I want to go into it in advance of my deal being made. Suffice it to say that he exists in two different worlds and that he is very different in each of the two worlds that he exists in.

DARREL: *Two different worlds, like two different dimensions?*

WALTER: Yeah, sort of; dimension is a pigeon hole for something that you are familiar with with other superheroes, but it's really not that, it's something quite different.

"Not all of the shows in the old series had great messages;

RODDENBERRY

MAJEL BARRETT

My daughter, one day shy of 17 months, had begun the morning with three new teeth, and it was snowing outside. Then, when I called Majel Barrett Roddenberry (Number One in the first STAR TREK pilot, Nurse Christine Chapel in the original and animated series, Doctor Chapel in the movies, Lwaxana Troi in THE NEXT GENERATION, and the voice of the Enterprise computer from

Majel, in her "newest" STAR TREK role, that of Lwaxana Troi. Next page: Hobbie card with the late Mr. Roddenberry.

STAR TREK and STAR TREK: THE NEXT GENERATION TM & © 1992 Paramount Pictures Corporation.

the only thing they really had in common was a lot of sex."

the Kirk missions to the Picard missions) for our scheduled interview, I was cut off during a line transfer. After dutifully clicking the phone a few times, which never works but they always do it in the movies, I redialed and got Ernie, her assistant, who informed me that the deal was off, there would be no interview.

Some things just cannot be avoided, I guess, and April Fool's Day is one of them. Majel, of course, was on the line a moment later, having generously found the time to include me in her busy schedule . . .

DARREL L. BOATZ: *I'm speaking with M. Leigh Hudek, the original Number One from STAR TREK. Your association with the show goes back almost to the beginning, I take it.*

MAJEL BARRETT RODDENBERRY: It goes back *to* the beginning.

DARREL: *One thing I want to get into here is the exhibit that opened recently at the Smithsonian. Have you seen this?*

MAJEL: Yes, I have. I'm afraid I saw it only spottily because they let us see it and go through it only while the media was there. I mean, we *could* have seen it other times, but I just didn't get to. Fortunately or unfortunately, media took up most of the time, so I got to see *some* of it. I just think what I saw was outstanding, it was a *very* exhilarating experience.

DARREL: *For those of us who haven't seen it, this runs through September?*

MAJEL: I believe they've extended it through January, or through December, anyway. They said that attendance is up between 20% and 25% for the whole museum, and they could extend it longer, which for me is a *marvelous* thing. If the exhibit is drawing more people than would ordinarily go to the museum, this is giving them the opportunity to see not just the STAR TREK stuff but stuff that they would otherwise sorely miss.

DARREL: *Right. And this isn't in the television section, this is part of —*

MAJEL: The National Air and Space Museum.

DARREL: *I think that's great. What is involved in this exhibit? It sounds very elaborate from what I've read.*

MAJEL: Costumes, props, the Enterprise — a miniature, of course — and the history . . . I can't describe it all, I really can't. It takes things, the costumes, the technical things, and there's a section for each category. It sort of dissects STAR TREK and shows you how it was done and what happened; I guess it shows the chronology of STAR TREK.

DARREL: *From what I understand this kind of signifies the positive effect that*

STAR TREK has had in society in general, and I was wondering how the dynamics of this phenomenon occurred. It's an almost indescribably huge positive effect that's taken place. I suppose a lot of that has to do with Gene's vision that he brought to the show. What was his vision for the show?

MAJEL: Well, remember, the television show was just simply that, it was 79 episodes of a television show made for commercial reasons, to sell soap. What it *became*, what happened afterwards, was Gene had changed his mind, his feelings. Remember, we had a lot of sex and violence and killing and things like that, and he didn't like that — he invented something that he *hated* afterwards! He hated the Klingons because he had painted them all bad, but there's no such thing as an all-bad race.

So, in the years after when the reruns came on, he started going out and lecturing. He *grew* during that time and he changed his thinking, and each message that he left behind him said that there will be a tomorrow and tomorrow will be *perfect!* We will not have hate, and we will have diversity. His main thing, of course, was infinite diversity in infinite combinations; that was Gene's whole feeling about *life*, as a matter of fact. As he said, to be different is not necessarily to be ugly, and to have a different idea is not necessarily to be wrong, and the worst possible thing that could happen is if we were to all think and feel alike. If we can't enjoy the small variations that occur amongst people here on Earth, God help us if we get out into space and meet the *large* variations which are inevitably out there. This was his message and he *grew* with it.

You know, *all* of the shows in the original STAR TREK series did not have great messages in them; the only thing they really had in common was a lot of sex, I think. *(Laughter.)* There was the

VITAL STATISTICS

Name: Majel Barrett Roddenberry
Born: 23 February — in Ohio
Occupation: Actress
Education: a B.A. from the University of Florida in Miami; one year of law school
Credits: A couple of Broadway shows; multiple seasons of stock; many TV shows, commercials and motion pictures
Hobby: Golf

"Look at THE NEXT GENERATION for Gene's vision."

On the set of STAR TREK: THE NEXT GENERATION with Patrick Stewart.

proverbial girl that the captain got in every single one of them, so you're not talking about great thinking there. But behind many of those stories *was* an idea, and it did show a better world, and I think that's what the audience picked up on. And then in all of Gene's later writing, and of course in all of the effort that he put forth afterwards to keep the show up, to keep the interest in the show, to keep it a live, viable thing — which eventually led to what we *thought* was going to be another television show, which then turned into a movie, and then another one and another on down the line — and finally when Gene had grown and sort of *completed* his vision he presented it to us in another form, THE NEXT GENERATION. So, you can look at five years of THE NEXT GENERATION and you'll get what Gene's vision was.

That's why I think STAR TREK is stronger than ever. THE NEXT GENERATION has said, "Okay, this is the way it *will* be!" Remember, the first series was fantasy; it was the way that *if* this kind of space travel were possible in the future, this is the way we would *like* it to be, this is the way we *perceive* it to be. In THE NEXT GENERATION he said, "*If* this kind of space travel is possible in the future, this is the way it *will* be."

DARREL: *Yeah. In the original series, as well, these were basically contemporary characters that were speaking to the audience of the '60s. It seems to have grown to where THE NEXT GENERATION . . . well, it's for the future to tell if it's got an era identification to it, but it seems to be less centered in* this *era.*

MAJEL: Well, it's quite universal; it makes for a very broad appeal, which is what Gene wanted to do. And he hated the Klingons so much, he hated the fact that he had created them, that he said he would *not* have any more Klingons around. But then he thought, "Well, let's go one step further; let's have Klingons around but let's make them good guys." That's much more a true representation.

"THE NEXT GENERATION is really the better show."

So, he *corrected* a lot of his mistakes — which he did consider very *gross* mistakes.

DARREL: *And I guess the Klingons would be the most obvious example of that. I've enjoyed the show for so long now, it's hard for me to think in terms where some of these things might have been mistakes. Do you get any kind of reaction from the organized STAR TREK fandom? I've heard that there is a kind of a split where some just don't care for THE NEXT GENERATION.*

MAJEL: I think most of those people have come over. But they don't *have* to; these are two entirely different and separate shows which have absolutely *no* relationship to each other outside of they both use the Enterprise, which is a space machine of the future, as their means of transportation. Outside of that they don't really have any similarity. So, if you like one there's no reason why you *should* like the other. It's just that if you really go along with Gene's true vision THE NEXT GENERATION is really the better show.

DARREL: *There's a new series in the works now?*

MAJEL: Yes, there is.

DARREL: *This new series is called DEEP SPACE NINE?*

MAJEL: Yes.

DARREL: *And the plan is to have this premiere in January?*

MAJEL: That's right, it will. It will basically be off the same production company as THE NEXT GENERATION.

DARREL: *What can you tell me about this? I've read that it doesn't take place on a starship at all.*

MAJEL: That's right, it's simply another space series. It has nothing to do with STAR TREK.

DARREL: *It has* **nothing** *to do with STAR TREK?*

MAJEL: **No. It's an entirely different** cast of characters and it takes place on a . . . oh, what do you call it? It's not an asteroid. It takes place on a *base* that's on the edge of what appears to be a stable wormhole — which is ridiculous, too. *(Laughter.)* But it is, therefore, the Federation feels it is important and has sent a team in to basically run it. The base has been built by the Ferengi, which means that it's really in a pretty bad state of disrepair because they don't keep up things too much. There will be a lot of humor, there will be a lot more *excitement*, there will be action, and some good old ribald violence.

DARREL: *This wormhole, as I understand the concept, you could pass through it and end up on the other side, wherever that is, so there's room for a lot of different things in that.*

MAJEL: Yes, there is. There is a tremendous amount of freedom on this. The characters are great, the ones who are set so far. The commander's wife was killed in the fight with the Borg while Picard was under their control, so there will perhaps be a little animosity there when these characters meet. He's got a 13-year-old son. There is a character called the Shape Shifter who comes from a planet where everybody's natural form looks like a bowl of Jello or something. He can take any shape or any form that

"Will there be a STAR TREK VII? Sure! As long as

he wants, except he looks like he's unfinished; he's a little fuzzy around the edges.

And another character, which *may* be in or may *not* be in — they're not really quite sure; they're trying to make it work — she's in charge of medical and everything, and she comes from a planet that has relatively little gravity. Therefore, she's much more comfortable floating, but she can't do that so she's wheelchair bound. However, they have made her lab so that when others go into it *they* have to be in wheelchairs while she's allowed to float free.

DARREL: *Wow.*

MAJEL: So it's a reverse type of thing, and I think that tends to have a lot of excitement, too. And outside of that there's the usual cast of characters. In the local bar there's a sort of bordello arrangement upstairs — we're getting back down to the nitty gritty; it's the old west!

DARREL: *Oh! The descriptions of STAR TREK, some of the early ones I read, were that it was supposed to be WAGON TRAIN TO THE STARS.*

MAJEL: Yeah. Well, this isn't that; this place doesn't go from place to place. But there's a lot of leverage there. It's a good trading post, maybe an old west trading post I guess. These are just things that I've been told; nothing is written in granite. *(Laughter.)* Anything is liable to change including the name of it, and some of the stuff I'm giving you right now may be passe by this time. I don't know; I haven't talked to anybody for awhile.

DARREL: *Well, the big question everyone's asking now is if there's going to be a STAR TREK VII?*

MAJEL: Will there be a STAR TREK VII? Sure! As long as STAR TREK is

STAR TREK is making money, of course there will be."

making money, of course there will be. I mean, that's strictly up to Paramount, but I think that's a logical safe guess from anybody's point of view. The last I heard was when THE NEXT GENERATION goes off the air they will have a movie that is ready to go within one year.

DARREL: *That's great. That is going to be around for at least one more season.*

MAJEL: At *least* one more, and I know that there is a desire, if the cast would like to continue, to take it a seventh year.

DARREL: *Nobody feels like they're burning out?*

MAJEL: Oh, yes, they do — I mean, from what I've *heard* they do. But that's all strictly negotiation. Maybe they do, maybe they don't; maybe it's a ploy for money, who knows? *(Laughter.)*

DARREL: *Of course, just ike it would be pointless of me to ask what the movie would be about.*

MAJEL: Nobody knows. It hasn't been written yet.

DARREL: *Yeah. It should be interesting to watch as this progresses. There was some . . . I hate to bring up Gene's death, but there's been some concern expressed that the vision might be lost now.*

MAJEL: These same people have been running STAR TREK, he hand-picked these people five years ago and has sort of sifted and sorted through them, and he got together a team where he could have turned his back on it at any time and walked out and they would still keep the same feeling going. They are fighting desperately for it and they won't *allow* those kinds of things to happen. In the new series he was not involved, so it will be a little bit different, that's all. I don't think they're going to try to go for the vision; I think that's the STAR TREK thing. You see, it's *another* television show, it's a *different* television show.

"Tarzan, the life on Mars, the life on Venus, the life in

In Part 1, last issue, we broached the subject of Edgar Rice Burroughs, and Chief Bibliophile George McWhorter proved to be an enthusiastic and bountiful source of information on that subject. Join us now as we continue an interview that we just couldn't cram into one issue . . .

DARREL L. BOATZ: *Now, what is it about Burroughs that keeps him in print? He had a lot of contemporaries who were popular, yet it's Burroughs' work that survives.*

GEORGE T. MCWHORTER: I think the thing is that he was able to tell a story so beautifully and that he didn't *date* himself. You can find some of the early books dated in style a little bit. The idea was that the jungle of Tarzan was *completely* imaginary, and the life on Mars, the life on Venus, the life in Pellucidar; completely figments of his imagination. Yet he told them so well and made them seem so real that they *couldn't* be dated. They are just interesting to read, and that's why they keep being reprinted and reprinted and reprinted. Now, his social satires, like GIRL FROM HOLLYWOOD, are just not as successful because they are *definitely* dated.

DARREL: *Right, although if you know anything about the period, about Hollywood at the time — read where GIRL FROM HOLLYWOOD wasn't well received in its time — but if you know about the history of that era it reads a lot better, I think.*

GEORGE: Oh yeah, absolutely. I *enjoyed* it very much. It certainly . . . it all went on in Hollywood, and of course the gossip mongers, the **Hedda Hoppers** of their day, really played it up. And **Burroughs** was tuned into that.

DARREL: *He was right there in Tarzana at the time?*

GEORGE: Right. And he had been contacted as early as 1915, the year after TARZAN OF THE APES was published, by the Hollywood people, to start working on a movie.

DARREL: *But the first one that was filmed was not a Tarzan story?*

GEORGE: No, it was THE LAD AND THE LION.

DARREL: *That's an interesting thing also that I read, that Burroughs substantially added to THE LAD AND THE LION before it was published as a book 20 years later.*

GEORGE: Yes. We have all of the pulps where his stories were first published, before they went into hardback editions, and it's interesting to *compare* them. There are quite a few changes, not just the famous one about tigers in Africa. *(Laughter.)*

DARREL: *Somebody. I think it was Farmer, wrote that Burroughs knew there were no tigers in Africa — but he did it anyway.*

VITAL STATISTICS

Name: George T. McWhorter
Born: 10 May 1931 — Washington, DC
Occupation: I was an opera singer for the first 40 years, and a librarian for the last 20
Credits: I sang with the New York City Opera Company for six seasons, and I was an MC and soloist at Radio City Music Hall off and on for ten years; currently I am editor for the Burroughs Bibliophiles publications
Favorite Movies: GONE WITH THE WIND; THE BROWNING VERSION; AUNTIE MAME; BABETTE'S FEAST; STAR TREK; STAR WARS TRILOGY
Favorite Books: Anything that Edgar Rice Burroughs wrote — I read Shakespeare for the mind and Burroughs for the soul

Art by Gray Morrow

GEORGE McWHORTER

All artwork accompanying this interview ©1992 Edgar Rice Burroughs, Inc.

Pellucidar — completely figments of his imagination."

GEORGE: Well, I have a book that was in **Burroughs'** library and it shows a tiger in Africa.

DARREL: *Really?*

GEORGE: A book on the **Stanley** expedition in Africa. He may have seen this and just got it in his mind that there *were* tigers in Africa, because there's a *picture* of one drinking at a pool.

DARREL: *That's interesting.*

GEORGE: And he was always inventing these lost races, lost tribes and so forth, *loosely* based on Abyssinian history or whatever, like some Roman legion that had disappeared into Africa.

DARREL: *Or an army of Crusaders on a mission. That's one I have very vivid memories of.*

GEORGE: That whole thing with the Paulists, too, with a group of epileptics. That's great.

DARREL: *Now, he was very much writing escapist stories, but a lot of his stuff can be viewed as satirical commentary on the world. Communism, in particular, comes into play in THE MOON MAID.*

Neal Adams illustration of an improbable scene involving three of Burroughs' most popular characters.

"Burroughs traveled a lot and talked with people

GEORGE: Yes. There's a wonderful line in THE LAND THAT TIME FORGOT where La Rue says, "We're comic little figures hopping from the cradle to the grave." That has a *resonant* sound to it. But the idea, you know, is who do we think we are? The world is so important because *we're* in it? No.

Burroughs traveled a lot when he was a kid, and *talked* with people from all walks of life, and got the *feel* of humanity. He was able to talk with people on every level. And he got to know the way they thought and what they *wanted* in literature, so he gave them what they wanted. It was a kind of escapism, but it was usually a human being placed in a situation that he could eventually control and bring his own set of high moral standards to. And he's *always* taking off on moral standards, and the villains are always black and the heroes are always white — I mean figuratively speaking.

It's good for kids — I was five when I started reading **Burroughs** — because they have no trouble distinguishing between the good guys and the bad guys. And then something else *subliminally* is there which creeps up from his works, like in PRINCESS OF MARS right in the first chapter he says, "Cowardice is of asburity its own punishment." It's a resonant line, and it has *great* meaning. You think about it, you can see how cowardly people really live in fear all of the time, they just don't enjoy life. *(Laughter.)*

DARREL: *Something I realized when I was in my teens is . . . let's see, how should I put this . . . he has a way of working into all of this fantasy a way of telling you how to look at the world for what it really is, not to accept things at face value, to think for yourself.*

GEORGE: Right.

DARREL: *Which I think was pretty valuable to me, learning that.*

GEORGE: Absolutely. The best teachers I ever had said, "The *only* reason we are here is to help you learn how to think for yourself. When you can do that then

Original layouts/breakdowns from Marvel's adaptation of JOHN CARTER, WARLORD OF MARS by Gil Kane — Issue #1 (of 10) — Later finished by Dave Cockrum.

from all walks of life, and got the feel of humanity."

your education is underway." And that's what he teaches you to do. You may disagree with his opinions. He was dead set against modern art, and particularly in the Venus books he parodied modern art. And church and state, the great rift there, he *always* poked fun at the church. And yet he was a very religious person. He just wanted people to think.

DARREL: *Which is a good thing to do, if you can.* (Laughter.)

GEORGE: He stepped on a few toes, but he said he was pretty thick-skinned — he wasn't really.

DARREL: *Well, the big controversy I remember was they tried to get Burroughs out of the public libraries and school libraries. I don't know if he was alive at the time this was happening.*

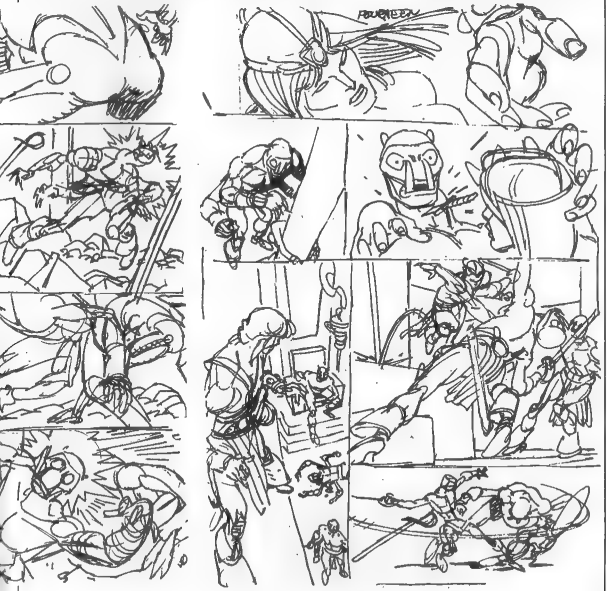
GEORGE: He had already died; this was about 1963 that this happened out on the west coast. The worst thing that happened during his lifetime was the idea of plagiarism, when somebody said that he copied his ideas from **Kipling**. He said, "I read **Kipling** as a kid; but look at ROMULUS AND REMUS. He 'plagiarized' them more closely than I 'plagiarized' him."

DARREL: *JUNGLE TALES OF TARZAN would be the only one that really has any resemblance to THE JUNGLE BOOKS?*

GEORGE: Yeah, and much better written, I think. **Hogarth** says that JUNGLE TALES OF TARZAN is the best book that **Burroughs** ever wrote, and I got it out and read it again after he said that just to see what my reactions were, and there's some pretty good stuff in it.

DARREL: *I read that recently because Farmer made a point about where it goes chronologically in TARZAN OF THE APES, and about the last story being "entirely fictional" or whatever, and I really enjoyed it.*

GEORGE: He had supposedly run down after the fifth Tarzan book, and that was all as far as he was concerned in the Tarzan series. His fans wouldn't let him



"There's so much humor in Burroughs. A lot of it is

go; they wanted more Tarzan stories, so he picked up Tarzan again when he was a youngster, before he met Jane.

DARREL: *In one of the books wasn't he planning to kill Jane, get her out of the series?*

GEORGE: I seem to recall that; the Germans got hold of her, took her captive. I think he killed her off, then his *family* said he shouldn't do that because he would kill off his public. *(Laughter.)* So he brought her back to life.

DARREL: *There was a scene in the magazine version where Tarzan finds the body —*

GEORGE: The charred body from the fire, you mean?

DARREL: *Later turns out to be the servant, yeah. But according to Lupoff in the original magazine version there is no mention of the body being charred beyond recognition; although it makes sense that it would be because a lot of the ranch has been burned to the ground.*

GEORGE: And they slipped one of Jane's rings onto the servant's finger to make him *think* it was Jane, but it didn't dim his determination to go after them. **Burroughs** always said that TARZAN THE TERRIBLE, in which Tarzan and Jane are reunited, was one of his favorite books. It was certainly inventive, even down to the vocabulary in it.

DARREL: *That brings up something as well. Burroughs invented quite a vocabulary in his books, and I've read other authors that do the same thing, or try to, but a lot of the time it irks me off because they don't do it very well.*

GEORGE: That's right. **Burroughs** had a great classical background in Latin and Greek; he was studying those languages from the age of eight to the age of sixteen, and I believe that these names are so resonant, so right that they sort of ring a bell in your mind, *sound* right because they are in keeping with all of classical literature. He would say these names out loud to hear how they sounded. And a *great* sense of humor, like Komodolorensal is one of the Ant Men, named after the Komodo dragon of Indonesia. *(Laughter.)*

DARREL: *That was a point someone made, that Burroughs was a satirist but it was a mild form of satire.*

GEORGE: Yes. Oh, there's so *much* humor in **Burroughs.** I have compiled a complete concordance of his work; it's got 400 pages or more, and the humor in it just leaps out of the pages. There's *so* much that is humorous. A lot of it is wry humor, and a lot of it is just side-slapping guffawing type humor, but it's always good-humored satire. *(Laughter.)* You know what I mean, not at other people's expense, it's just something funny.

DARREL: *Which to me sounds kind of strange because I'm used to satire just tearing everything down.*

GEORGE: There was a little irony in **Burroughs,** he used that as a satirical weapon. If something really made him angry he would write about it. When they made the film SON OF TARZAN **Kamuela Searle,** who played Korak, was killed by the elephant. There was a feud between the director and the elephant trainer and the actor, and the elephant was given the wrong command and he killed **Searle,** ended his life. **Burroughs** wrote this into TARZAN AND THE LION MAN, and you know damn well, knowing this story, that **Burroughs** is out to immortalize this tragedy. But he does it in a very *ironic* way.

DARREL: *This is the book where there's like a Tarzan movie company in Africa filming a movie that Tarzan gets involved with?*

GEORGE: Right. *(Laughter.)* And the real Tarzan goes to Hollywood and auditions to play Tarzan but they turn him down in favor of an adagio dancer. *(Laughter.)* I think that's funny.

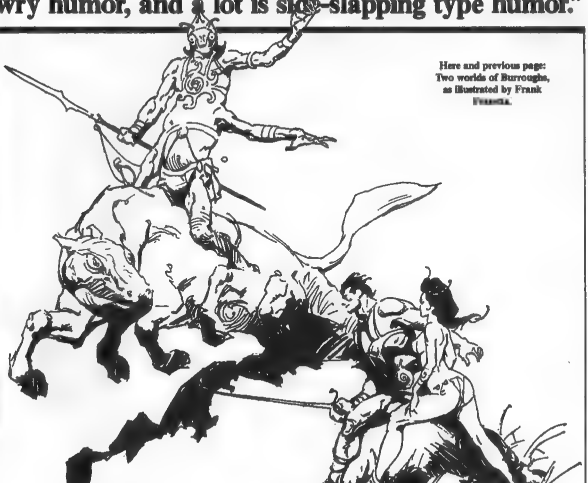
DARREL: *One of my favorite lines is from TARZAN AND "THE FOREIGN LEGION" where he's in the Pacific fighting World War II and nobody recognizes him until one guy finally realizes John Clayton is Tarzan's name, then the guy he's talking to says —*

GEORGE: "Is dat **Johnny Weissmuller!"** *(Laughter.)*

DARREL: *The Weissmuller movies, actually, are what introduced me to Tarzan when I was a child, watching them on TV. A lot of those really hold up, even considering how far removed they are from the books.*

GEORGE: Yes. They put some footage back in TARZAN AND HIS MATE, and they've colored them and got them on the market, the videotape people, so you can get good copies now. They even had a parody on THE ARSENIO HALL SHOW the other night with **Whoopie Goldberg** climbing out of the

wry humor, and a lot is side-slapping type humor."



Here and previous page: Two worlds of Burroughs, as illustrated by Frank Frazetta.

water after this underwater swimming scene, intimating that she was the one in the clip. *(Laughter.)* It was cute.

DARREL: *I missed that, darn. Well . . . oh, Vern Coriell. David Anthony Kraft, publisher of COMICS INTERVIEW, was acquainted with him, said he was an acrobat or something?*

GEORGE: That's right, the whole family were circus people. They toured all over the country, and he was a great acrobat. Even when he was old with a beer gut he could run down the halls of these convention hotels, you know, and do somersaults off the walls.

DARREL: *The story DAK told me was he met Vern down in Clayton, Georgia, and he was in his 60s then, and they went out for lunch and he put down a whole pitcher of beer, then went to a school to do his act for the children and didn't miss a beat.*

GEORGE: Right. He did the unicycle balancing thing, all kinds of things.

DARREL: *It's interesting that an acrobat would be the one to found an Edgar Rice Burroughs literary society.*

GEORGE: Oh, yeah. I've talked to his brother, Earl, and he said when they were kids that's *all* Vern talked about; and when they played Tarzan he would never let anybody else be Tarzan, Earl had to be the bad guy. *(Laughter.)* He was an absolutely devoted fan, and I have most of his collection here. When he died his brother and his widow were fighting over the collection, so finally the estate lawyer called me and asked me to come and appraise it and sell it, and I could have what I wanted from it for the Burroughs Memorial Collection. So I have pictures of Vern and some of the best things from his collection, although most of his original art had been sold before I got there.

But he really has had an effect on fandom, and it has kept going. There was an Englishman that Burroughs corresponded with for 30 years, **Frank Shonfeld,** and a couple of years before he died he started this ECOF, which stands for **Edgar Rice Burroughs,** that's for the E, Chain Of Friendship. He gave everybody membership cards, had about 35 or 40 people in this friendship club, and the idea was to exchange ideas about **Burroughs.** Well, after he died this thing took *off!* They have annual ECOF conventions.

DARREL: *That's neat!*

GEORGE: Burroughs seized on anything that came into his awareness and put them into his books. The man was from Croydon, and Croydon is the airport in TARZAN'S QUEST. After years of getting letters postmarked from Croydon it must have made some kind of impression, so he put it in his books.

DARREL: *One thing Fenton mentioned was that Burroughs had a phenomenal memory for details.*

GEORGE: Yeah.

"We need to put Edgar Rice Burroughs back in

DARREL: *He could pick up a series years later from the point he left off and not miss a beat?*

GEORGE: Yeah. I have some wonderful home movies of him: He's sitting there at his typewriter, typing away like crazy, and all of a sudden he grabs a book and zips through it, looks up a word, then puts it down, just in three or four seconds. He got his continuity right and then went on with the sequel. Later on he just dictated his books; he didn't even bother to type them.

DARREL: *At first, of course, he wrote them out longhand.*

GEORGE: Right.

DARREL: *Those manuscripts must be something to see. Do you have any of those, or have you seen any?*

GEORGE: No, only in the **Porges** biography where he shows you some glossy photos of the TARZAN OF THE APES manuscript. I think that all those manuscripts are still in the safe in Tarzana.

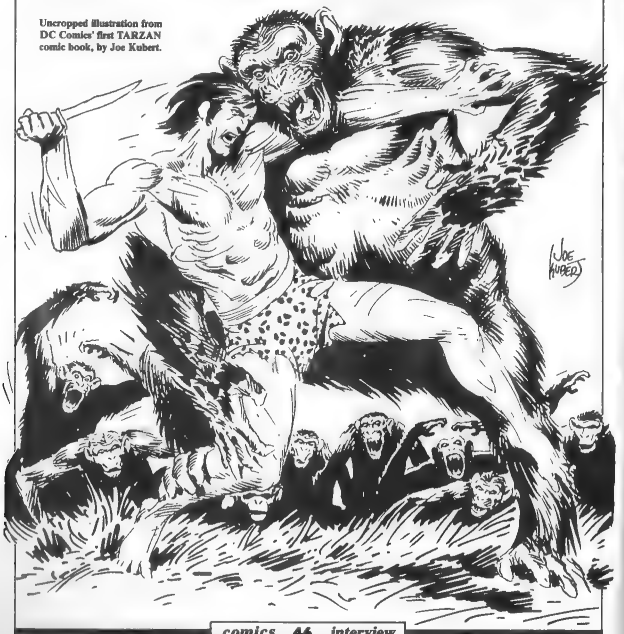
DARREL: *With the popularity of DANCES WITH WOLVES, right now would be a great time to film WAR CHIEF and APACHE DEVIL. They are perfect for a movie in that vein.*

GEORGE: Right, absolutely. They wouldn't have to change the plot at all because there's enough of the life of **Geronimo** that is known — in 1905 or so his biography was written down by a man named **Sam Travis,** who just copied it down from interviews with him. I read that book to compare it with what **Burroughs** had written and a *lot* of it checked out, down to the guy that sold the red-eye and got the Indians drunk and then had them massacred.

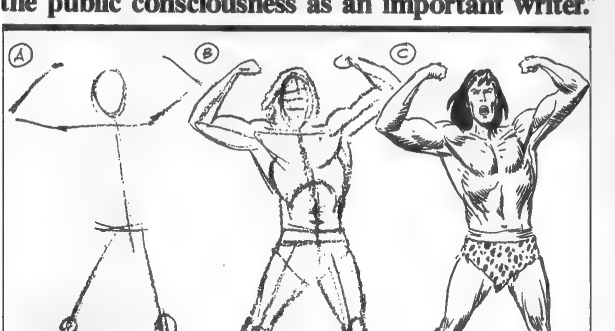
DARREL: *There was also a real character called The Apache Kid —*

GEORGE: Burroughs used to *shock* his

Uncropped illustration from DC Comics' first TARZAN comic book, by Joe Kubert.



the public consciousness as an important writer."



From Joe Kubert's School of Cartooning and Graphic Art, here's how to draw Tarzan.

parents with stories about **The Apache Kid.** *(Laughter.)* They thought, "My God, we've sent him out into the wilds and he's going to be killed any day!" But he was just so *proud* of these characters that he met, and he was storing up all these memories to use in his books later on — of course, he didn't know at that time that he would ever become a writer. But he had kind of a categoric memory, he would file things away and then bring them out when he needed them.

DARREL: *I wish I could do that.* (Laughter.)

GEORGE: Yeah, **Texas Pete** and **The Apache Kid** were both friends of his. **Texas Pete** was the one who was always singing these ballads that he would make up so **Burroughs** made up a whole bunch of these himself. And he liked **Henry Herbert Knibbs,** the Canadian hobo poet, so he wrote him into THE MUCKER, called him Bridge, which is short for unabridged dictionary. *(Laughter.)* There's a good sense of humor right there.

DARREL: *Didn't this character show up in another book?*

GEORGE: Yes, THE OAKDALE AFFAIR. There's a lot of humor in that, too. A lot of humor in **Burroughs.** He even mentions **Eleanor Roosevelt** in one of his Venus books. Not by name, he just calls her Eleanor — but he hated **Roosevelt.** *(Laughter.)*

DARREL: *In one book he called golf a mental disorder.* (Laughter.)

GEORGE: Yeah, yeah. They were talking about Prometheus sending fire and she was asking who Prometheus was and so forth, and then the golf thing came up and he said it was a social disease. *(Laughter.)*

DARREL: *Well, is there anything else you'd like to talk about that we haven't covered?*

GEORGE: The future. Will he bridge the gap into the 21st century, will he still be popular? I think a whole lot of that depends on the scriptwriters, because this is the main medium for reaching the people now. And I think they've done him a disservice in the past. So many people have seen these hokey Tarzan movies, and AT THE EARTH'S CORE and all the other stuff, where they have *twisted* what he has written around to suit whatever it is in their budget that they can shoot. They've given him a black eye. I think that we need some good first-rate scriptwriters in the future to put him back in the public consciousness as an *important* writer.

DARREL: *Right. The last Tarzan film they did for television, would that I could forget it.* (Laughter.) *I hope this new series does a better job. I understand that they're altering the character a bit to make him like an environmentalist or something?*

GEORGE: That's right, and he's a vegetarian, all kinds of wonderful things. **Burroughs** would turn over in his grave. *(Laughter.)*

DARREL: *I don't know, I do think you have to keep things accessible to modern sensibilities —*

GEORGE: Well, they've kept Tarzan pretty contemporary. The 1932 Tarzan is so much different from the 1918 Tarzan, and by the time you get up to **Gordon Scott** in the '50s he was a different person. And then **Jock Mahoney** was a different kind of Tarzan, and certainly **Hugh Hudson** gave us a different kind of Tarzan. My favorite was **Miles O'Keeffe,** who never said one word. *(Laughter.)*

"Tarzan didn't have much to think about."

But he looked good.

DARREL: *He was good, but unfortunately I didn't care for that movie very much. Burroughs, I'm sure, was spinning in his grave when that one came out.*

GEORGE: Undoubtedly. Well, as I tell people, he cried all the way to the bank. *(Laughter.)*

DARREL: *And he was very much a realist about a lot of things.*

GEORGE: Yes, but also an idealist; he was a combination of both. For example, if anybody ever *lied* to him that was it, he was written off completely and never got another chance.

DARREL: *Well, that's something in researching him . . . it's very hard to get any kind of clear picture of Edgar Rice Burroughs. On the one hand some of the stuff is very romantic and adventurous, then on the other hand some of the stuff seems downright pragmatic. He was a very complicated person.*

GEORGE: Yes, he was, and that's what makes his books interesting, you can read almost anything into it. I have a friend, **Bob Barrett,** he gets so *mad* at the **Burroughs** fans who *analyze* in detail *everything* — like how could Tarzan's son have been this age in World War I and this and that. He says, "Hell, you just read the books for entertainment, you don't take them apart like that." He says, "If I read one more criticism of Tarzan's hunting knife, I think I'll puke." *(Laughter.)*

DARREL: *Of course, some of it is kind of fantastic, like Tarzan teaching himself how to read.*

GEORGE: That, to me, is one of the most *beautiful* things about TARZAN OF THE APES.

DARREL: *It's very poetic, romantic, and I can accept it on that level. Some of the stuff you have to take for what it's meant to be instead of trying to approach it asking how anyone could do that.*

GEORGE: Well, there are unspoken things there, like intuitive grasp, and so forth. **Jean-Francois Champollion** deciphered the Rosetta Stone. Many many scholars had tried to read that writing before him, the cuneiform, and he just slept on it and it sort of *came* to him in his dreams. It's strange. Tarzan didn't have too much else to think about except the normal creature needs, survival and so forth, so he *thought* about those little bugs in those books, what they meant.

You can see how this would work in his mind. At the point in his life when young people are having knowledge poured into them, he *needed* this for his own mental growth. That's one reason

Pencil panels from Marvel Comics' short-lived TARZAN comic book, by John Buscema, which was also written for a spell by COMICS INTERVIEW editor/publisher David Anthony Kraft.

GEORGE T. McWHORTER

"Burroughs is one of America's finest writers."

Burroughs has him playing around with lassoes and ropes and so forth, to give him something to occupy his intellect, to set him apart. And, of course, the whole thing of the genetic background, of his having a good bloodline, which is why he has a good mind and a good body.

DARREL: *To close, people might want to write to you about the Burroughs Bibliophiles.*

GEORGE: We're carrying on the tradition that **Vern Coriell** started, the fans of **Edgar Rice Burroughs,** and we welcome any inquiries at all. And we can show the collection off to anybody who comes; we like to know a little bit ahead if they're going to come, so we can plan it. We just think that **Burroughs** is one of the finest writers that America has ever produced, and we'll stand on that.

(For more information about the Burroughs Bibliophiles write to George T. McWhorter, Curator, Burroughs Memorial Collection, University of Louisville, Louisville, KY 40292.)

THE BOOKS OF EDGAR RICE BURROUGHS

Note: Two dates are given for each book, the first being the year the story was originally published, the second being the year the book was first published. For books which contain more than one story, the year the story was originally published is indicated with the story. Where no year of original publication is indicated, the book was the original publication of the story.

APACHE DEVIL (1928/1933)
Apache #2

AT THE EARTH'S CORE
(1914/1922) Pellucidar #1

BACK TO THE STONE AGE
(1937/1937) Pellucidar #5

THE BANDIT OF HELL'S BEND
(1924/1925)

THE BEASTS OF TARZAN
(1914/1916) Tarzan #3

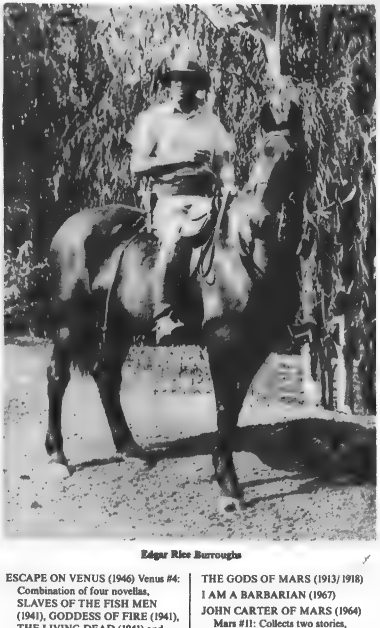
CARSON OF VENUS (1938/1939)
Venus #3

THE CAVE GIRL (1925):
Combination of two novellas, THE CAVE GIRL (1913) and THE CAVE MAN (1917)

THE CHESSMEN OF MARS
(1922/1922) Mars #5

THE DEPUTY SHERIFF OF COMMANCHE COUNTY
(1939/1940)

THE EFFICIENCY EXPERT
(1921/1966)



Edgar Rice Burroughs

ESCAPE ON VENUS (1946) Venus #4: Combination of four novellas, SLAVES OF THE FISH MEN (1941), GODDESS OF FIRE (1941), THE LIVING DEAD (1941) and WAR ON VENUS (1942)

THE ETERNAL SAVAGE aka THE ETERNAL LOVER (1925): Combination of two novellas, NU OF THE NIOCENE (1914) and SWEETHEART PRIMEVAL (1915)

A FIGHTING MAN OF MARS
(1930/1931) Mars #7

THE GIRL FROM FARRIS'S
(1916/1965)

THE GIRL FROM HOLLYWOOD
(1922/1923)

THE GODS OF MARS (1913/1918)

I AM A BARBARIAN (1967)

JOHN CARTER OF MARS (1964)
Mars #11: Collects two stories, JOHN CARTER AND THE GIANT OF MARS (1941) and THE SKELETON MEN OF JUPITER (1943)

JUNGLE GIRL aka THE LAND OF HIDDEN MEN (1931/1932)

JUNGLE TALES OF TARZAN (1919)
Tarzan #6: Series of twelve short stories, TARZAN'S FIRST LOVE (1916), THE CAPTURE OF TARZAN (1916), THE FIGHT FOR THE BALU (1916), THE GOD OF TARZAN (1916), TARZAN AND THE BLACK BOY

THE BURROUGHS BIBLIOPHILES

CBG Customer Service Award - 1990

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This is our 45th year of publishing **THE BURROUGHS BULLETIN** (a quarterly magazine), featuring pictorial interviews with great Burroughs artists such as **BURNE HOGARTH, GRAY MORROW, AL WILLIAMSON, WILLIAM STOUT, RICHARD HESCOX, TOM YEATES, BARCLAY SHAW, DAVID MATTINGLY,** and many more.

Articles on the history and bibliography of the man who created **TARZAN** and **JOHN CARTER OF MARS** by eminent writers such as **SAM MOSKOWITZ, IRWIN PORGES, RICHARD LUPOFF, ERLING B. HOLTSMARK, BURNE HOGARTH, BOB BARRETT,** and others.

Color graphics by great Burroughs artists such as **J. ALLEN ST. JOHN, N.C. WYETH, FRANK SCHOONOVER, P.J. MONAHAN, FORTUNINO MATANIA, WILLIAM STOUT, RICHARD HESCOX,** and more.

THE GRIDLEY WAVE (monthly newsletters), featuring the latest news of films, books, merchandizing, and fandom.

DUM-DUM (annual convention) featuring celebrity guest speakers; awards; huckster rooms for buying-selling-trading. The 1992 **DUM-DUM** will be held at the Galt House Hotel, Louisville, KY on August 27-30, with **BURNE HOGARTH** ("Michelangelo of the Comic Strip"), **GABE ESSOE** (author of *Tarzan of the Movies*), and **WOLF LARSON** (TV Tarzan) as guest speakers.

Annual memberships in **THE BURROUGHS BIBLIOPHILES** are $28 (domestic) or $35 (foreign). Send subscriptions & inquiries to **GEORGE T. McWHORTER, CURATOR; BURROUGHS MEMORIAL COLLECTION; UNIVERSITY OF LOUISVILLE LIBRARY; LOUISVILLE, KY 40292.** (502) 588-8729.

"After the Vth Tarzan book, fans wouldn't let him go."

(1917), THE WITCH DOCTOR SEEKS VENGEANCE (1917), THE END OF BUKAWAI (1917), THE LION (1917), THE NIGHTMARE (1917), THE BATTLE FOR TEEKA (1917), A JUNGLE JOKE (1917), and TARZAN RESCUES THE MOON (1917)

THE LAD AND THE LION (1917/1918)

LAND OF TERROR (1944) Pellucidar #6

THE LAND THAT TIME FORGOT (1924): Combination of three novellas, THE LAND THAT TIME FORGOT (1918), THE PEOPLE THAT TIME FORGOT (1918) and OUT OF TIME'S ABYSS (1918); also published in paperback in three volumes by the above titles

LLANA OF GATHOL (1948) Mars #10: Combination of four novellas, THE CITY OF THE MUMMIES (1941), BLACK PIRATES OF BARSOOM (1941), YELLOW MEN OF MARS (1941), and INVISIBLE MEN OF MARS (1941)

THE LOST CONTINENT aka BEYOND THIRTY (1916/1963)

LOST ON VENUS (1933/1935) Venus #2

THE MAD KING (1926): Combination of two novellas, THE MAD KING (1914) and BARNEY CUSTER OF BEATRICE (1915)

THE MAN-EATER (1915/1974)

THE MASTER MIND OF MARS (1927/1928) Mars #6

THE MONSTER MEN (1913/1929)

THE MOON MAID aka THE MOON MEN (1926): Combination of three novellas, THE MOON MAID (1923), THE MOON MEN (1925) and THE RED HAWK (1925); also published in paperback as two volumes, THE MOON MAID (part 1) and THE MOON MEN (parts 2 and 3)

THE MUCKER (1921): Combination of two novellas, THE MUCKER (1914) and THE RETURN OF THE MUCKER (1916); also published in paperback in two volumes by the above titles

THE OAKDALE AFFAIR AND THE RIDER (1937): Collection of two stories, THE OAKDALE AFFAIR (1918) and H.R.H. THE RIDER (1918); also published in paperback separately as THE OAKDALE AFFAIR and THE RIDER

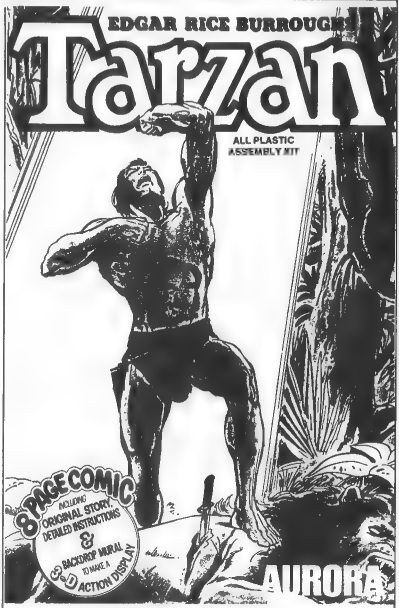
THE OUTLAW OF TORN (1914/1927)

PELLUCIDAR (1915/1923) Pellucidar #2

PIRATES OF VENUS (1932/1934) Venus #1

A PRINCESS OF MARS (1912/1917) Mars #1

THE RETURN OF TARZAN (1913/1915) Tarzan #2



Plastic model packaging art by Neal Adams.

SAVAGE PELLUCIDAR (1963) Pellucidar #7: Combination of four novellas, THE RETURN TO PELLUCIDAR (1942), MEN OF THE BRONZE AGE (1942), TIGER GIRL (1942) and SAVAGE PELLUCIDAR (1963)

THE SON OF TARZAN (1915/1917) Tarzan #4

SWORDS OF MARS (1945-35/1936) Mars #8

SYNTHETIC MEN OF MARS (1939/1940) Mars #9

"When they made SON OF TARZAN, Kamuela

TALES OF THREE PLANETS (1964): Collection of four stories, BEYOND THE FARTHEST STAR (1942) and TANGOR RETURNS, issued together as BEYOND THE FARTHEST STAR in paperback, THE RESURRECTION OF JIMBER-JAW (1937) and THE WIZARD OF VENUS, which is Venus #5 and a paperback

TANAR OF PELLUCIDAR (1929/1930) Pellucidar #3

TARZAN AND THE ANT MEN (1924/1924) Tarzan #10

TARZAN AND THE CASTAWAYS (1965) Tarzan #24: Collects three stories, TARZAN AND THE JUNGLE MURDERS (1940), TARZAN AND THE CHAMPION (1940) and THE QUEST OF TARZAN aka TARZAN AND THE CASTAWAYS (1941)

TARZAN AND THE CITY OF GOLD (1932/1933) Tarzan #16

TARZAN AND THE FORBIDDEN CITY aka TARZAN IN THE FORBIDDEN CITY (1938/1938) Tarzan #20

TARZAN AND "THE FOREIGN LEGION" (1947) Tarzan #22

TARZAN AND THE GOLDEN LION (1922-23/1923) Tarzan #9

TARZAN AND THE JEWELS OF OPAR (1916/1918) Tarzan #5

TARZAN AND THE LEOPARD MEN (1932/33/1934) Tarzan #17

TARZAN AND THE LION MAN (1933-34/1934) Tarzan #17

TARZAN AND THE LOST EMPIRE (1928-29/1929) Tarzan #12

TARZAN AND THE MADMAN (1964) Tarzan #23

TARZAN AND THE TARZAN TWINS WITH JAD-BAL-JA, THE GOLDEN LION (1936) Twins (Juvenile) #2: In 1963 combined with THE TARZAN TWINS in one volume titled TARZAN AND THE "TARZAN TWINS"

TARZAN AT THE EARTH'S CORE (1929/1930) Tarzan #13 and Pellucidar #4

TARZAN, LORD OF THE JUNGLE (1927-28/1928) Tarzan #11

TARZAN OF THE APES (1912/1914) Tarzan #1

TARZAN'S QUEST (1935-36/1936) Tarzan #19

TARZAN THE INVINCIBLE (1930-31/1931) Tarzan #14

TARZAN THE MAGNIFICENT (1939) Tarzan #21: Combination of two novellas, TARZAN AND THE MAGIC MEN (1936) and TARZAN AND THE ELEPHANT MEN (1937-38)

TARZAN THE TERRIBLE (1921/1921) Tarzan #8

TARZAN THE UNTAMED (1920) Tarzan #7: Combination of two novellas, TARZAN THE UNTAMED (1918-19) and TARZAN AND THE VALLEY OF LUNA (1920)

TARZAN TRIUMPHANT (1931-32/1932) Tarzan #15

Another illustration by John Buscema. Here, using his brush.

Searle, who played Korak, was killed by the elephant."

BY INSTINCT, IF NOTHING ELSE, I HURLED MYSELF OVER THE SMALL DIVIDER AND INTO THE THICK OF THE SITUATION:-- SWORD IN HAND, PREPARED TO DO BATTLE:-- BUT NOT ENTIRELY CERTAIN HOW...
IF YOU WANT TO GET VIOLENT, GENTLEMEN...
--WHY DON'T YOU TRY IT WITH ME?!
Edgar Rice Burroughs
Carson of Venus
BATTLE CRY!
SCRIPT: LEN WEIN
ART: MIKE KALUTA
BASED ON THE NOVEL "The Pirates of Venus"

Carson of Venus, from KORAK, SON OF TARZAN #48, by Wein and Kaluta.

THE TARZAN TWINS (1927) Twins (Juvenile) #1: See note with TARZAN AND THE TARZAN TWINS WITH JAD-BAL-JA, THE GOLDEN LION

THUVIA, MAID OF MARS (1916/1920) Mars #4

THE WAR CHIEF (1927/1927) Apache #1

THE WARLORD OF MARS (1913-14/1919) Mars #3

THE WIZARD OF VENUS aka THE WIZARD OF VENUS AND PIRATE BLOOD (1970) Venus #5: Paperback collection of two novellas, THE WIZARD OF VENUS from TALES OF THREE PLANETS, and PIRATE BLOOD, not a Venus story

SELECTED READING LIST

BARSOOM: EDGAR RICE BURROUGHS AND THE MARTIAN VISION by Richard A. Lupoff

THE BIG SWINGERS by Robert W. Fenton

EDGAR RICE BURROUGHS: MASTER OF ADVENTURE by Richard A. Lupoff

EDGAR RICE BURROUGHS MEMORIAL COLLECTION: A CATALOGUE by George T. McWhorter

EDGAR RICE BURROUGHS: THE MAN WHO CREATED TARZAN by Irwin Porges

A GOLDEN ANNIVERSARY BIBLIOGRAPHY OF EDGAR RICE BURROUGHS by Henry Hardy Heins

THE LITERATURE OF BURROUGHSIANA by John Harwood

TARZAN ALIVE by Philip José Farmer

TARZAN OF THE MOVIES by Gabe Essoe

UNDER THE MOONS OF MARS by Sam Moskowitz (editor)

HIM TARZAN, HER JANE: A LIVE ACTION INDEX

TARZAN OF THE APES (1918 film) Elmo Lincoln, Enid Markay, with Gordon Griffith (Tarzan as child)

ROMANCE OF TARZAN (1918 film) Elmo Lincoln, Enid Markay

THE RETURN OF TARZAN aka THE REVENGE OF TARZAN (1920 film) Gene Pollar, Karla Schramm

THE SON OF TARZAN (1920 serial) P. Dempsey Tabler, Karla Schramm, with Kamuela Searle (Korak), Gordon Griffith (Korak as child)

ADVENTURES OF TARZAN (1921 serial) Elmo Lincoln, Louise Lorraine

"My favorite Tarzan was Miles O'Keeffe, who never

TARZAN AND THE GOLDEN LION (1926 film) Jim Pierce, Dorothy Dunbar

TARZAN THE MIGHTY (1928 serial) Frank Merrill

ADVENTURES OF TARZAN (1928 film edited from 1921 serial)

TARZAN THE TIGER (1929 serial) Frank Merrill, Tatalie Kingston (rereleased in 1930 with sound added, including first Tarzan yell)

TARZAN, THE APE MAN (1932 film) Johnny Weissmuller, Maureen O'Sullivan (first with full sound)

TARZAN THE FEARLESS (1933 serial) Buster Crabbe

TARZAN THE FEARLESS (1933 film edited from 1933 serial)

TARZAN AND HIS MATE (1934 film) Johnny Weissmuller, Maureen O'Sullivan

THE NEW ADVENTURES OF TARZAN (1935 serial) Herman Brix

THE NEW ADVENTURES OF TARZAN (1935 film edited from 1935 serial)

TARZAN ESCAPES (1936 film) Johnny Weissmuller, Maureen O'Sullivan

TARZAN AND THE GREEN GODDESS (1938 film edited from 1935 serial)

TARZAN'S REVENGE (1938 film) Glenn Morris

TARZAN FINDS A SON (1939 film) Johnny Weissmuller, Maureen O'Sullivan, with Johnny Sheffield (Boy)

TARZAN'S SECRET TREASURE

said one word. *(Laughter.)* But he looked good."

Another of the late Roy G. Krenkel's illustrations from THE BURROUGHS BULLETIN.

(1941 film) Johnny Weissmuller, Maureen O'Sullivan, with Johnny Sheffield

TARZAN'S NEW YORK ADVENTURE (1942 film) Johnny Weissmuller, Maureen O'Sullivan, with Johnny Sheffield

TARZAN TRIUMPHS (1943 film) Johnny Weissmuller, with Johnny Sheffield

TARZAN'S DESERT MYSTERY (1943 film) Johnny Weissmuller, with Johnny Sheffield

TARZAN AND THE AMAZONS (1945 film) Johnny Weissmuller, Brenda Joyce, with Johnny Sheffield

TARZAN AND THE LEOPARD WOMAN (1946 film) Johnny Weissmuller, Brenda Joyce, with Johnny Sheffield

TARZAN AND THE HUNTRESS (1947 film) Johnny Weissmuller, Brenda Joyce, with Johnny Sheffield

TARZAN AND THE MERMAIDS (1948 film) Johnny Weissmuller, Brenda Joyce

TARZAN'S MAGIC FOUNTAIN (1949 film) Lex Barker, Brenda Joyce

TARZAN AND THE SLAVE GIRL (1950 film) Lex Barker, Vanessa Brown

TARZAN'S PERIL aka TARZAN AND THE JUNGLE GODDESS (1951 film) Lex Barker, Virginia Houston

TARZAN'S SAVAGE FURY (1952 film) Lex Barker, Dorothy Hart

TARZAN AND THE SHE-DEVIL (1953 film) Lex Barker, Joyce MacKenzie

TARZAN'S HIDDEN JUNGLE (1955 film) Gordon Scott

TARZAN AND THE LOST SAFARI (1957 film) Gordon Scott (first in color)

TARZAN'S FIGHT FOR LIFE (1958 film) Gordon Scott, Eve Brent

TARZAN AND THE TRAPPERS (1958 TV film) Gordon Scott, Eve Brent (not released until 1966, originally filmed as a TV pilot)

TARZAN'S GREATEST ADVENTURE (1959 film) Gordon Scott

TARZAN, THE APE MAN remake (1959 film) Denny Miller, Joanna Barnes

TARZAN THE MAGNIFICENT (1960 film) Gordon Scott

TARZAN GOES TO INDIA (1962 film) Jock Mahoney

TARZAN'S THREE CHALLENGES (1963 film) Jock Mahoney

TARZAN (1966-68 TV series) Ron Ely, with Manuel Padilla Jr. (Jai)

TARZAN AND THE VALLEY OF GOLD (1966 film) Mike Henry

TARZAN AND THE GREAT RIVER (1967 film) Mike Henry

TARZAN AND THE JUNGLE BOY (1968 film) Mike Henry

TARZAN'S DEADLY SILENCE (1970 film edited from TV episodes)

TARZAN'S JUNGLE REBELLION (1970 film edited from TV episodes)

GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES (1984 film) Christopher Lambert, Andie MacDowell

TARZAN IN MANHATTAN (1989 TV film) Joe Lara, Kim Crosby

TARZAN (1991-? TV series) Wolf Larson, Lydie Denier

LAST WORD

Comics Interview 234 Fifth Ave. Suite 301 New York, NY 10001

YANKEE ARROGANCE

Dear DAK;

I don't know if any letter of comment I might make at this time would be dated or not. Anyway, here are comments on some recent issues . . .

From Issue #104:

TED BOONTHANAKIT: I enjoyed this, and I think not only because I know Ted and can easily "hear" his beautiful voice and mellifluous speech patterns. Glad to see you're continuing the main editorial policy I established during my tenure: lots of T & A, expecially on right-hand pages; I particularly enjoyed the A on page 11 and the T on page 17. Ted must really like it here in the USA, with our "foxes" and their big American breasts. One wild and crazy Thai.

SPOTLIGHT (**George Perez** on WAR OF THE GODS): The content wasn't all that interesting to me, mainly because I don't know WAR OF THE GODS from Atom Ant; but I've **always** enjoyed reading the **Perez** interviews because **Perez** seems so sane; so unburdened with the puffed-up ego that so many comic-book people seem to drag around. Mostly, I liked the art. You don't need me to praise **Perez'** art but one thing struck me that I hadn't noticed before: that I like looking at his art simply *as* art; that is, apart from any story it might be illustrating. I found the big full-page Wonder Woman-dominated picture on page 28, for example, very interesting. Lots o' stuff, almost *too* "busy," and yet not; and a very eye-catching Wonder Woman. She can dominate me any time.

JASON PARIZANSKI (Fan on the Street): Enjoyable, although I find these young whippersnapper computer-heads and media-junk es annoying. Wonder if Jason ever reads any *actual* books. I did get a big laugh out of one part, however. These days I often amuse myself creating "Scenes Bill Would Like To See" when I'm watching TV, and I had one flash in my mind while reading this interview on the bus; I embarrassed myself laughing out loud at it and I'll share it with you, because that's the kind of guy I am. In the opening stages of the interview, **Darrel** "Love" **Boats** kind of rambles, seemingly preparing to ask a question but actually making an observation about the New Generation of fans, then says, ". . . do you understand what I'm getting at?"

JASON: "Was there a question? *(Laughter.)*

DARREL *(backhanding Jason so hard it sounds like a gunshot and sends several teeth flying across the room):* Yes, there was, you smart-mouthed little bastard. Now, shall we try again?

From Issue #105:

LES DANIELS: Mmmph. Didn't do anything for me. Seems like a nice guy. Best part: Mention of **Vince Fago.** Not that I've heard of him; I just like that name.

PETER DAVID: Pretty good; short and sweet. I found most interesting the discussion about Bruce Banner as an abused child with a built-in Hulk-potential pre-dating the gamma bomb. But, *oy veh,* what is it with the "grey Hulk," "green Hulk," "polka-dot Hulk"? The kids who write comics today, God bless 'em, who can keep up with them?

LARRY STROMAN: More mmmph. I guess people who are really "into" comic art (as the hippies would say) probably got a "rush" from this.

COMICS INTERVIEW 100 QUIZ: Fascinating. Who tracked down this info for you? How, for example, did he or she find out Charlie Brown's father is a barber?

STEVEN P. THOMPSON: Oh, I get it: the quiz was based on information revealed in various CI interviews over the years. Still, who was it who knew Charlie Brown's father is a barber? As **Steven P. Thompson** so wisely observes, the "secret of life is not really knowing all the answers, it's knowing where to find them." I disagree with him about the PRINCE VALIANT movie; I thought it was pretty good, although a bit miscast.

THE "EROS COMIX" AD: Hot damn, I've been out of the field too long! Comics, I see, are just getting better and better!

From COMICS INTERVIEW #106:

ED HANNIGAN: My favorite interview (with the possible exception of the **Ted Boonthanakit** interview in #104) of the three issues. I think what I responded to was **Hannigan's** complete commitment to the project, to the character and the story; even to the point of using his development fee on development. Nice to know somewhere, someone isn't just slapping stuff down on paper for the masses. I was, unfortunately, dismayed to learn that **Jim Chadwick** was involved in SKULL AND BONES. If that incompetent creep had a hand in it, how good can it be?

CHUCK PFARRER: Very interesting. I didn't see the **John Carpenter** version of THE THING, and I'm not sure I ever saw the original completely (I recall being bored by it because it was supposed to be a "monster" film, yet I kept waiting and waiting for the monster . . .), but I found **Pfarrer's** ideas for the follow-up storyline interesting as an example of a creative mind at work. The **John Higgins** art on page 21 was great.

JOHN ARCUDI: So-so, but I found the idea of MASK intriguing. I very much identified with his final speech about not having to work at a 9-to-5 job, and then have to write in one's spare time. I mean, I identified with it in that I'd like to chuck the office scene and write full-time, as he does; as long as I could write my own stuff.

TAD DIETRZYKOWSKI: Anyone with a surname that long and unpronounceable shouldn't be in your magazine. No, seriously, I liked it, but not for the comic-book stuff but its amusing Australian-ness. At least Australia seems like a genuine country . . . unlike that *ersatz* nation of frozen socialists north of Dakota. Recently Cheryl and I were watching a thriller with **Gene Hackman** and **Anne Archer** — I forgot the name — in which the American protagonists are pursued and menaced by hit men stalking them on a train going through Canada. Cheryl's mother asked, "Why don't they get some of those men on the train to help them?" I said, "Because they're Canadians. Their first reaction would be, 'I don't know — maybe we should check with our government first, sir!'"

The **Ed Hannigan** letter: Enjoyed it, although I'm generally unfamiliar with most of the controversies he touches upon, and have little interest in the rock music he discusses. Although Cheryl and I both like to sing one **Randy Newman** song he mentions — "Rednecks" — as we drive through beautiful downtown Cumming on our way to visit the grave of **Junior Samples.** Liked the **Menckea** quote on **Thorstein Veblen.**

LAST WORD

Comics Interview 234 Fifth Ave. Suite 301 New York, NY 10001

Oh, oh (as **Ozzie Nelson** used to say) — stop the presses. I forgot to mention my favorite part of any of the interviews: **Peter David's** discussion of Quicksilver's arrogance. He says that all of us have moments — such as, to use his example, at the post office — when we think (to quote him), "Why do I have to put up with this? These people are so slow, they're costing me time, and it's so damned irritating. I wish I didn't have to put up with this." He adds: "Now — imagine that the *entire* world was like that . . . except for you."

I don't have to imagine it, Peter. I *live* it — every day in Atlanta. It's my Yankee Arrogance, I guess.

Bill Chadwick
3180 Mathieson Drive #21
Atlanta, GA 30305

Typographer's note: As it happens, I was the one who contributed the question about Charlie Brown's father. Also the ones about Jughead's full name, the Beagle Boy who likes prunes, and Prince Valiant's horse. I found out all that stuff by reading comics — and not limiting myself to superheroes.

This would be a good place to mention a thought I had while keying in the Steve Thompson interview: Anyone who watches the PRINCE VALIANT movie looking for the name of Val's horse, instead of availing himself of the inexpensive and easily-obtained Fantagraphics reprints of the strip, is not only doomed to disappointment (Arvak was introduced several years after the movie was released) — he's also denying himself the finest reading experience that can be had in comics today.

But if you insist on getting such information in capsule form, in a few months you'll have an opportunity to plunk down $19.95 for A PRINCE VALIANT COMPANION, published by Rick Norwood's Manuscript Press and edited by . . .

— Don Markstein

DESPERATELY SEEKING SOUTHERN KNIGHTS

Dear Fictioneer Books,

I recently just picked up some back issues at a small comics store of your SOUTHERN KNIGHTS. I haven't seen any SOUTHERN KNIGHTS since they first came out back in '82. I had the first ten issues back then when it came out but don't any longer. I noticed the back-issues ad in the issues I have but it is dated 1987. I was wondering if you still had any back issues of SOUTHERN KNIGHTS . . . If you do, would you please notify me? I'd greatly appreciate it.

Eddey Gallegos
4100 Cholla Rd.
Las Cruces, NM 88001

Not only do we have back issues of the SOUTHERN KNIGHTS, Eddey, but we also have albums, mini-series and specials, too, as you'll see from our free catalog! (Anyone else out there who wants a free catalog of all our publications has but to write or fax and request a copy.)

But there's even bigger and better news, Eddey — this summer the Knights are returning in a six-part, all-new, all-original crossover with THE CHAMPIONS and FLARE of Hero Comics, inked by George Perez. Ask your comics shop for it!

— DAK

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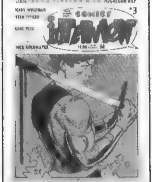

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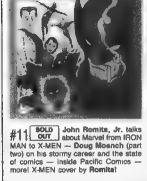

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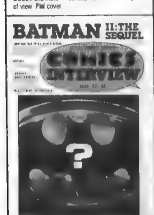

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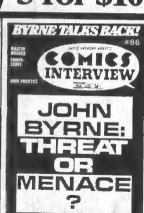

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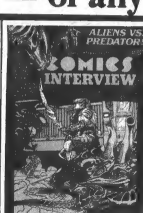

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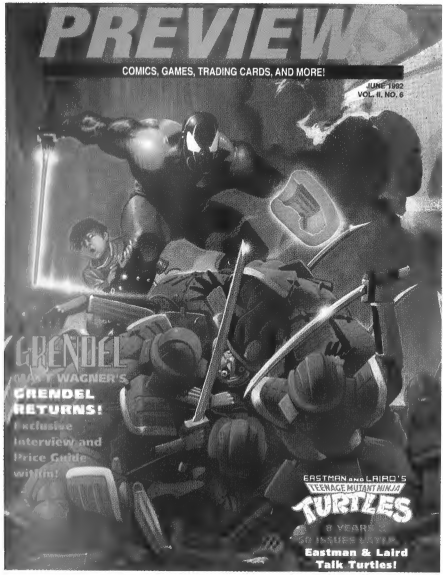

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